

*Amateur*  
**CINE WORLD**



**APRIL 1952**

**ONE SHILLING**

Increasing sales both at home  
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## PROJECTORS

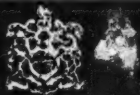


Descriptive  
Literature  
on request

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127, NEW BOND STREET, LONDON, W.1

## PROJECTORS AT LOW OUT-OF-SEASON PRICES

ALL OVERHAULED AND GUARANTEED 12 MONTHS

### 8mm. PROJECTORS

Meopta O.P.8, 12v. 100w. lamp, motor rewind, reverse, 400ft. arms, case, for AC supplies **£25 0 0**  
 Dekko 118A, 500w. lamp, motor rewind, 400ft. arms, built-in resistance, almost new **£32 10 0**  
 Kodak 46, 200w. lamp, motor rewind, 200ft. arms, case, spare lamp **£27 10 0**  
 Meopta Atom, 200w. lamp, motor rewind, case, as new **£18 0 0**  
 Kodak 60, 300 watt lamp, still pictures, motor rewind, resistance, case **£27 10 0**

### 9.5mm. PROJECTORS

Dekko 119A, 500w. lamp, motor rewind, 400ft. arms, built-in resistance, almost new **£40 0 0**  
 Pathescope Gem, 12v. 100w. lamp, rewind, built-in transformer **£28 0 0**  
 Pathescope 200B, 200w. lamp, motor rewind, resistance and case **£18 10 0**

### 16mm. PROJECTORS

Agfa Iso Movector, 50v. 250w. lamp, resistance for AC/DC supplies **£30 0 0**  
 Siemens Standard, 50v. 200w. lamp, stills, reverse, built-in resistance **£29 17 6**  
 Kodak D, 300w. lamp, stills, motor rewind, resistance, case **£25 0 0**  
 Kodak C, 100w. lamp, resistance for AC/DC supplies **£12 0 0**

### USED CINE CAMERAS

Space prevents us from publishing our usual list of secondhand cine cameras, but this month we have a better selection than ever at really low prices. All have been completely overhauled, film tested, and carry our 12 months' guarantee. Write today for list.

Kodak B, 200w. lamp, reverse, stills, rewind, self threading, case **£25 0 0**  
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 Kodak G, 750w. lamp, reverse, stills, motor rewind, resistance **£50 0 0**  
 Paillard Bolex, 250w. lamp, resistance, case **£22 10 0**  
 Eumig Super, 250w. lamp, stills, reverse, AC/DC operation, as new **£52 10 0**  
 Specto Standard, 100w. lamp, motor rewind, built-in transformer **£27 10 0**  
 Kodak EE, 300w. lamp, motor rewind, built-in transformer, case **£30 0 0**

### DUAL PROJECTORS

Bolex 9.5 and 16mm. D.A., 250w. lamp, reverse, stills, rewind, resistance, case **£32 10 0**  
 Bolex 9.5 and 16mm. G.916, 500w. lamp, reverse, stills, rewind, resistance, case **£57 10 0**

### 16mm. SOUND PROJECTORS

Bell & Howell 120, 750w. lamp, 18w. sound, speaker, transformer **£95 0 0**  
 Danson D.23, 300w. lamp, 1,600ft. arms, 6w. sound, built-in transformer, speaker **£100 0 0**  
 B.T.H. 301, 750w. lamp, 12w. sound, 2,000ft. arms, sound and silent speeds, speaker, transformer, shop soiled **£185 0 0**

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### PEAK:

THE PASSING OF KING GEORGE VI, 8mm. 50ft. 22/-; 16mm. 100ft. 35/-.

### GAUMONT BRITISH:

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2. A TRIBUTE (1 reel).
3. A NATION PAYS HOMAGE (1 reel).
4. THE FUNERAL OF KING GEORGE VI (2 reels).

Approx. 200ft. 8mm. **£3 10 0**; Approx. 400ft. 16mm. silent **£6 10 0** per reel. Approx. 400ft. 16mm. sound **£8 10 0**.

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- A TRIBUTE TO KING GEORGE VI, 300ft., **£2 10 0**.
- IN MEMORIAM, about 100ft. (price not yet known).
- THE FUNERAL OF KING GEORGE VI, about 100ft. (price not yet known).

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**Dekko** 9.5 with f/2.8 TTH lens in case ...£15 0 0  
**Agfa Movex** 8mm. with f/2.8 lens, as new ...£25 0 0  
**Pathe** 9.5mm. SD Gem conversion, excell. ...£55 0 0  
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**Bolex Model H.16** Cine Cameras from ...£164 16 8  
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**Danson** Model 540, ex stock, new ...£145 0 0

**Kodascope** Model EE 16mm. Silent, comp. ...£30 0 0  
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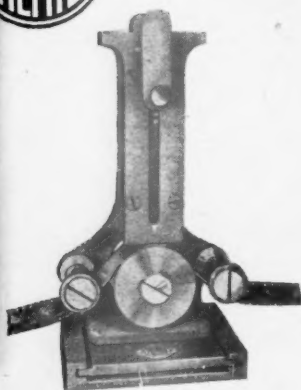
**Gevaert** 8mm. **Movex** Cassettes, 32" Sch and 26" Sch, at 14/7 ; 9.5 **Kodachrome** in 'P' chargers, at 30/- ; 9.5 **Kodachrome** in **Webb** chargers, at 50/- ; 16mm. **Kodachrome** 'A' 100ft., at £3 17 1 ; 9.5 **Positive** Film, cut to any length, per foot 2d.

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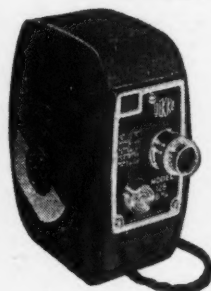
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universal focus, inter-  
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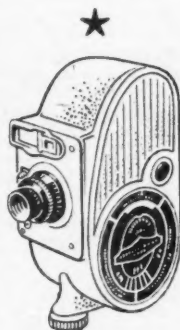
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Viceroy, beautiful  
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16mm. B. & H. Filmo, f/1.9 and  
f/3.5 Cooke lenses, 3 speeds, case,  
good condition ... £60 0 0

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400 watt, with speaker and  
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8mm. G.I.C., f/2.5, new ... £45 17 4  
8mm. Bolex L.8, f/2.8, new ... £59 17 6  
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8mm./16mm. Ditmar, 500w. ... £72 10 0  
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9.5mm. Pathe Gem, 100 watt ... £27 10 0  
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WE URGENTLY REQUIRE TWO SECOND-  
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35mm. Pathe Hand-turn Projector, complete with dynamo lighting and shaft driven shutter. A collector's opportunity ... £3 15 0  
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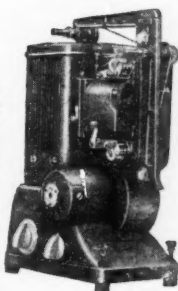
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16mm. Paillard H.16, 1" f/3.5 Cooke, 2" f/3.5 Laack, f/1.5 W.A. Meyer, case ... £105 0 0  
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8mm. Miller, f/2.7 lens ... £27 10 0  
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8mm. American Bell & Howell Animated Viewer and Splicer with re-wind. This is a very high grade Cine accessory. It is brand new, and complete at ... £56 0 0

## The 8mm. SPECTO "500"

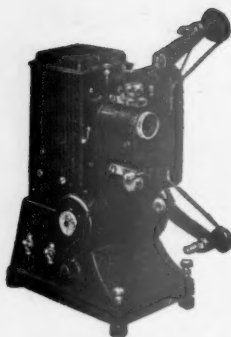
One of the most popular instruments for 8mm. projection. Features include 500 watt lamp; 900ft. spool arms; wide aperture projection lens; flickerless pictures; oil-bath gearbox; power rewind; lightweight body finished in grey crinkle enamel. For A.C./D.C. mains. £39 15 0



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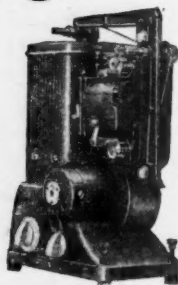


Specto Standard  
Projector

# PROJECTION PERFECTION by SPECTO

With the introduction, a year ago of the new "500" model with its greatly increased light emission, demand for the popular "Standard" Specto with its 100 watt illumination remains

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Specto "500"  
Projector

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##### USED DUAL 9.5/16mm. PROJECTORS

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	£45 0 0
Bolex "G916," 500w., present price	£110
	£50 0 0
Bolex "D/A" 37, 400w., like new...	£35 0 0
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Pathe "200B Plus," 200w., 900' arms	£25 0 0
Pathe "200B Plus," 200w., as new...	£29 0 0
Pathe Lux 100w. Listed	£22
	£15 0 0

##### USED 9.5mm. PROJECTORS

Astor, motor driven, 300' spools	£3 10 0
Pathe "H," 100w., 900' arms	£16 0 0
Pathe 200B, 200w.	£18 10 0
Pathe "Gem," listed	£37 10 0
Specto, late type, nearly new	£27 10 0
Pathe "Vox," 200w. model...	£45 0 0

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Ampro "U" Model, 750w., cost	£90
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8mm. Revere, f/2.5, 8, 12, 24, 16, 32 speeds, Double "8," case, as new	£34 0 0
16mm. Kodak "K," f/1.5 interchange lens, 100' loading	£65 0 0
16mm. Kodak "BB," f/1.9	£37 10 0

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Dallmeyer f/1.9, 25mm. camera lens	£8 0 0
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Pathe "Superlite" lens for 200B	£5 0 0
Pathe 70mm. lens for 200B	£6 10 0
Pathe "H" 2" projector lens	£3 0 0
Pathe Gem 2" projector lens	£3 0 0
Pathe Lux Tele. attachment	£5 0 0
Ditmar "Duo" 2" "Hermagis" lens	£3 10 0
Siemens 1 1/2" projector lens	£2 10 0

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"Three Girls and Peter," 3 reels	£3 0 0
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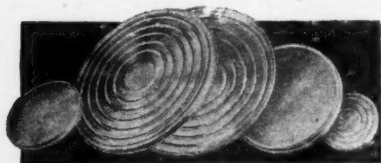
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Choose *"Cyldon"* REELS!



"CYLDON" REELS run quietly and evenly. They are made of hard aluminium and are dynamically balanced to assure dead-true running. The edges are machined to a smooth radius to prevent scratching. The 800, 1,600 and 2,000 ft. reels are strengthened with steel centres to assure long life and durability. All are satin finished and packed in attractive printed cartons, coloured according to size.

There are "Cyldon" Reels designed specifically for TAPE RECORDING. Details on application.



**STANDARD CANS** — Inexpensive, but of robust construction from tinplate.



**DE-LUXE CANS** — In lightweight aluminium embossed for strength and satin finish.

Obtain "Cyldon" Reels and Cans from your local stockist

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50ft.	1/9	—	—	50ft.	1/9	—	—
100ft.	2/6	—	—	100ft.	2/9	1/-	—
200ft.	3/3	1/9	—	200ft.	3/3	1/9	—
400ft.	4/3	2/3	—	400ft.	4/3	2/3	4/-
<b>9.5mm.</b>				800ft.	10/-	4/9	8/6
30ft.	1/9	—	—	1,600ft.	18/6	11/-	14/-
200ft.	3/3	1/9	—	2,000ft.	26/6	—	—
400ft.	4/3	2/3	—				
800ft.	10/-	—	—				

Sole Manufacturers : **SYDNEY S. BIRD & SONS LTD**

CAMBRIDGE ARTERIAL ROAD, ENFIELD, MIDDX.

'Phone : Enfield 2071-2



There are  
**Lots of Lights**  
in the  
**PHOTAX** range  
AT ALL GOOD DEALERS



### ADDALITE

Permits numerous lighting effects. Cross arm rotates through 180° and reflector units adjustable to any position on the arm, swivel in all directions. Four reflectors are shown, but more can be used to form vertical or horizontal banks. Telescopic stand with cross arm vertical extends to 8ft.

With two 7in. Reflectors and B.C. Holders ... £8 8 0  
Extra Reflector Units ... £1 5 6  
With two 10in. Reflectors and E.S. Holders ... £9 5 0  
Extra Reflector Units ... £1 13 0  
Stand only ... £3 5 0



### THE BOOMLIGHT

Provides top light where you want it. Telescopic stand, with folding feet, extends to 6ft. and 4ft. Boom carries 10in. reflector, adjustable on ball joint. Counter weight balances boom when fully extended. Complete with E.S. Holder, 9ft. of flex, and plug adapter, £8 8 0



### SINGLE FLOOD-LIGHT

Telescopic Strand extends to 8ft. 7in. Reflector and B.C. Holder, £4 0 0

10in. Reflector and E.S. Holder, £4 10 0

Stand only £2 15 0

### FOOT SWITCH

Controls floodlights, etc. A press dims during preparation. A further press switches on maximum light for actual filming. Saves current and bulbs. Also works as a straight on/off switch for enlargers, etc.

Size 5"x2"x21"  
For 200/250 AC up to 6 amps. £1 12 6



Manufactured by **PHOTAX (London) LTD.**, 70 Charlotte St., London, W.1.

Tel.: LAngham 6272

The **MURAY** Universal Viewer  
in 3 sizes, for all voltages. AC or DC  
**PRICE £33**



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16mm. Bell & Howell 57M, 300 watts £44 0 0  
16mm. Ensign Alpha, 100 watts, case £11 15 0  
9.5/16mm. Specto Dual. Very good £37 0 0  
9.5mm. Specto, demonstration used £29 10 0  
9.5mm. Eumig, 300 watts, case, good £31 10 0  
8mm. Kodak, 200 watts, still picture, auto loop forming, case ... £14 10 0

### THIS MONTH'S SNIP!!!

16mm. Victor Sound Projector, 500 watts, £49. With speaker, etc., etc. in good order, amplifier requires attention.

Send stamp for complete list or details of NEW Machines by AMPRO, BOLEX, PATHE, SPECTO  
**CLEARANCE BARGAINS** include: New speakers 11/6. 54" screens 40/-. New B.S.R. Recording Motors 27/6. Send for list.

**CLEARANCE:** 16mm. 400ft. SPOOLS AND CANS 1/11. 1/9 each per 6; 1/7 each per 12; 1/6 per 25. Plus post.

### OUR USED CAMERAS INCLUDE:

16mm. Simplex Pocket, f/1.9 lens... £24 0 0  
16mm. Kodak BB, f/3.5 case, perfect £27 10 0  
8mm. Dekko, f/1.9, shop used... £41 10 0  
NEW CAMERAS, 8, 9.5 and 16mm. by BOLEX, PATHE-WEBB, DEKKO, G.I.C. and KODAK. Part exchange, H.P. and approval on most items



# one projector shows

# 3

# film sizes

Bolex Model G.3 is the only projector in the world that shows all three sub-standard film sizes. Shows them too with all the high-quality for which Bolex projectors are famed.

Think of the enormous extra enjoyment you'll get when you can choose films from every library in the country—including the very much cheaper 9.5mm. libraries, some of whose finest films are not available in any other size.

Your own film-making scope is multiplied too. You can shoot in any size. Change your size when desired without the expense of a new projector.

Ask your dealer to demonstrate Bolex Model G.3, showing you its brilliant performance on 8mm., 9.5mm. and 16mm. films.

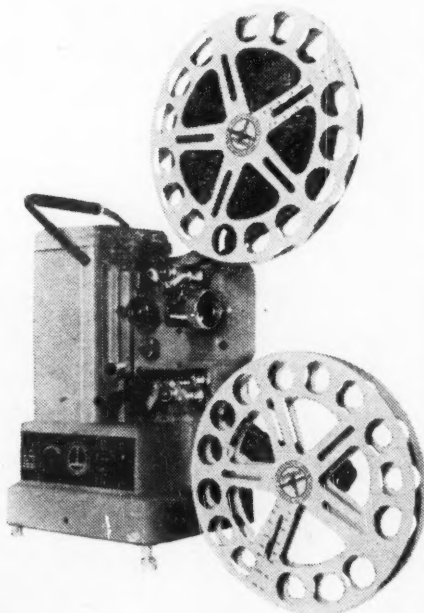
Bolex G.3 brings you sub-standard projection's top specification. The projector with every refinement. Still picture device. 100% gear driven (no belts, or pulleys). Remarkably silent running. Stainless steel gate and pressure pads safeguard your films. Reverse projection. Theatre-quality flickerless pictures.



*For fully descriptive literature and your Bolex dealer's address, write to sole U.K. wholesale distributors:*

**CINEX LTD.**

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# BOLEX model G3

# SANDS HUNTER

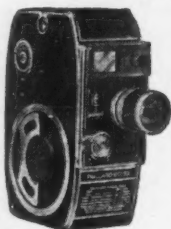
**B  
A  
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## SECONDHAND PROJECTORS

8mm. Kodascope 200 watt, wooden carrying case	£24 17 6
9.5/16 Dual Specto, 100 watt	£36 10 0
16mm. Kodascope C	£16 16 0
9.5 Pathe 200B	£18 18 0
16mm. Specto, 100 watt	£25 0 0
8mm. Specto, 200 watt	£26 10 0
16mm. Bell Howell 602, 750 watt	£57 10 0
8/16mm. Ditmar	£45 0 0
8mm. O.P.B. Projector	£25 0 0

## PAILLARD BOLEX 8mm. PROJECTOR v. CAMERA

The M8R Projector's sober elegant styling is in keeping with the long-standing Paillard tradition. Threading is so simple that it can be carried out blindfold, while the scientifically designed optical equipment gets the best from the 500 watt lamp. Will run off AC/DC current 110v. to 250v.  
Price £68 0 0



The Paillard L8 camera (illustrated), the pocket size instrument with the big performance. Despite its light weight the L8 is built to last—the edges are trimmed with a protective strip of polished metal and all controls are chromium plated. Takes standard 8mm. film double run. Complete with 'YVAR' f/2.8 lens in focusing mount and zip pouch.

Price £59 17 6

## NEW CAMERAS

- Paillard Bolex H16 Cine Camera, for 16mm. film, 100ft f/1.9  
Genevar ... £164 16 8  
f/1.5 Switar ... £186 6 8  
f/1.4 Switar ... £206 8 0
- Miller 8mm. Camera, Variable speeds, interchangeable f/2.5 lens £36 18 2
- G.B. Bell & Howell Viceroy with three lens turret head. Viewfinder changes automatically as new lens is swung into position. With f/2.5 bloomed T.T.H. lens ... £68 12 6
- G.B. Bell & Howell Sportster 8mm. camera, f/2.5 lens, variable speeds, with case ... £57 9 3
- Pathe H Camera, 9.5mm., f/2.5 lens £28 13 4
- G.I.C. 16mm. Camera, f/1.9 coated lens ... £53 15 0
- G.I.C. 8mm. Camera, f/2.5 lens ... £39 19 1

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*Everything for  
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Pathe Lux 9.5mm. camera, f/3.5	£14 0 0
Kodak 8/55, Ektron f/2.7, new	£43 0 0
Paillard L/8, f/2.8 case, new	£59 17 6
S.R. 16mm., f/3.5 camera	£20 0 0
Scophony Baird Tape Recorder	£58 5 6
Bolex C. 16mm. Projector, as new	£28 0 0
Specto Dual 9/16mm., new	£45 0 0
Pathe 200B Plus, 9/16mm.	£28 0 0
Kodak 8 Camera, f/1.9 and interchangeable Tele. f/4.5 in de luxe case	£48 0 0
Kodachrome 16mm. 50ft. spools, new stock, limited	£2 4 6 plus postage.

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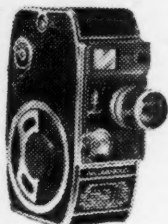
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# PROFFITT OF BOLTON

## In the Spring . . . .

The cynic says "a young man's fancy" lightly turns to thoughts of what the girls have been considering all the year round. This may or may not be true, but it is undeniable that no finer season exists for the "Cine Wallah."

## FOR THE BRIGHT SPRING DAYS—THE CINE CAMERA



L8 8mm.

Erksam f/2.5	...	8mm.	£46	4	6
Dekko Model 110, f/2.5 fixed focus coated lens (4 speeds, single picture remote control)	...		£49	16	2
G.B. Bell Howell Sportster, 4 speeds, f/2.5 fixed focus, coated lens	...		£54	3	4
Turret Head Viceroy, also available from stock	...		£68	12	2
Paillard Bolex, L8, variable speeds, with f/2.8 focusing lens	...		£59	17	6
With f/1.9 focusing lens	...		£84	2	10

(Prices include leather zip pouch)

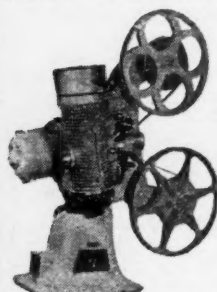
### 16mm.

Paillard Bolex H16, Turret head model (without lens)	...	£146	4	0
With f/1.4 "Switar," Wide Angle Yvar and f/2.8 telephoto	...	£280	3	9

### 9.5mm.

Pathe 'H' with f/2.5 fixed focus lens	...	£28	13	4
Also available with variable speeds and f/2.5 interchangeable lens from	...	£30	2	0

## FOR THE COOL SPRING EVENING—THE PROJECTOR



Bell-Howell 606

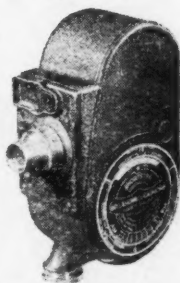
G.B. 606 Screenmaster (400 watt), all gear drive, 400' capacity (Case £7 10 0 extra)	...	£63	0	0
Dekko 118A (500 watt)	...	£45	0	0
Also available in 750 watt, 110v. only.	...			
Atom 8, complete with case	...	£25	0	0
Paillard Bolex M8R (500w.)	...	£65	0	0
Kodak 8/46 (200 watt) and case	...	£36	11	8

### 16mm.

Dekko 126A 500 watt	...	£53	0	0
Also available in 750 watts, 110v. only.	...			
Specto Dual 500w. (for 9.5 or 16mm.)	...	£56	0	0

### 9.5mm.

Pathe Gem	...	£36	0	0
Specto Dual (as above)	...	£56	0	0



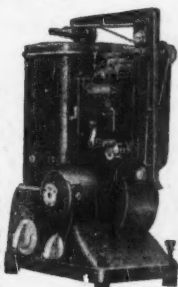
Sportster

### ALSO IN STOCK

Pathe-Son Talkie	...	£78	0	0
Ampro Stylist, Danson 540, Sofil, etc., etc.	...			

### TAPE RECORDERS

The famous Soundmirror in Standard or Portable form, available ex-stock. Standard Model, with Mike and Tape ... £76 6 6  
 Portable ... £86 6 6  
 Also Scophony Baird, complete ... £58 5 6  
 A commentary to your personal movies would provide the finishing touch.



Specto 300

### SECOND-HAND PROJECTORS

We usually have a Selection of Second-hand Machines—all tested, all good. Write for list.

### FILM LIBRARY

Over 3,000 reels available, all gauges, and in silent or sound (9.5 or 16mm.). Send for Catalogue and Membership Form. Postal service to anywhere.

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## Butlin's HOLIDAY CAMPS

FOR  
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### "Holidays with Play"

16mm. Sound film in colour,  
running time 20 minutes.

### "Holiday Album"

16mm. sound film in colour,  
running time 20 minutes.

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16mm. silent film in colour,  
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These three films are the next best thing to an actual visit to Butlin's, Britain's biggest Holiday Camps, and they show how nearly half a million people of all ages enjoy the finest of all seaside holidays.

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<b>AMPLIFIER</b>	5/6W. 3 VALVES & RECTIFIER	<b>£7-17-6</b>
<b>KODASCOPE</b>	8MM. 200W. C/CASE	<b>£21-0-0</b>
<b>AMPRO 'IMPERIAL'</b>	750W. C/CASE	<b>£62-10-0</b>
<b>SPECTO</b>	9.5MM. 30V. 100W. SPICER, SPARE LAMP & C/CASE	<b>£26-0-0</b>
<b>SPECTO</b>	8MM. 200W. WITH RESISTANCE	<b>£25-0-0</b>
<b>SPECTO</b>	8MM. 200W. TRANSFORMER, A/C ONLY	<b>£25-0-0</b>
<b>B&amp;H</b>	16MM. 400W. BUILT IN RESISTANCE, CARRYING CASE	<b>£37-10-0</b>
<b>CAMERA</b>	LENS. T.T.H. 9.5 OR 16, NEW, F/3.5 F/FOCUS	<b>£1-19-6</b>
<b>DALLMEYER</b>	F/1.9 STANDARD THREAD. 9.5 OR 16	<b>£6-6-0</b>
<b>CARPENTER</b>	3" F/L FOR 16MM.	<b>£4-4-0</b>
<b>MOVECTOR</b>	8MM. 200W. & C/CASE	<b>£23-0-0</b>

## HEATHCOTE

THE CAMERA SHOP

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## PROJECTORS



The majority of the new machines advertised in this magazine are in stock and available for demonstration. The following special offers are genuine bargains. We only handle used machines which are in excellent condition and working order. Part exchanges. Hire Purchase and Lists on application.

**Ampro "Stylist" 16mm.** (sound-silent), 750 watt lamp, complete (list £192) ... **£135 0 0**

**Specto 8mm.**, 200 watt lamp, as new (list £36) ... **£27 0 0**

**Dekko Model 104 9.5mm.** Cine Camera, f/2.5 lens (list £32 5 0), as new ... **£28 0 0**

**Bell & Howell 70D** Camera, turret head for three lenses, 1" f/3.5, 1" f/1.8 Taylor Hobson lenses, filters, De Luxe case ... **£125 0 0**

**Agfa 8mm** Movex 8, f/2.8 lens, magazine loading, case, as new ... **£21 0 0**

**Cine Kodak Model 8-55** (8mm.), f/2.7 lens, NEW ... **£43 0 0**

The following used 9.5mm. Silent Films are available at 20/- per reel: Commandos Raid Norway, On to Rome (3 reels), El Alamein to Tunis (3 reels), Great Russian Offensive (Part I), Paris Delivered, Atlantic Conference, Whaling, The Horse, News Review 1940, 1941 and 1947 30/- each.

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## THE 8mm. CAMERA EVERYONE IS TALKING ABOUT

Everyone will tell you that the Dekko 128 is by far the cheapest and easiest approach to good cinematography today.

It is a single speed camera fitted with a coated fixed focus  $f/2.5$  lens made by leading optical designers.

There are no focusing worries for the beginner who will find the Dekko easier than a box camera to use.

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It takes 25ft. reels of double 8mm. film (monochrome or colour) giving 50ft. of exposed film for showing.

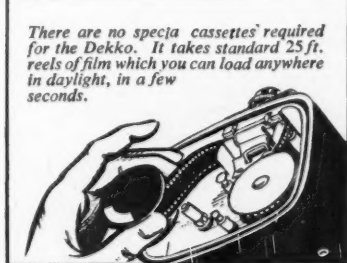
Other features include a film measurer built into the viewfinder, a removable gate for easy cleaning and a built-in exposure guide.

A wrist cord and tripod fixing are supplied.

Ask your dealer for a catalogue or write to us direct for full details.



*Just hold the Dekko to your eye and press the starting button for perfectly sharp pictures of all your holiday highlights.*



*There are no special cassettes required for the Dekko. It takes standard 25 ft. reels of film which you can load anywhere in daylight, in a few seconds.*

### 34 GNS WITH $f/2.5$ LENS

*including Purchase Tax*



## DEKKO CAMERAS LTD

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### NEW PROJECTORS on offer

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Pathe Ace motor	£5 5 0
Meopta 8mm.	£22 10 0
Kodak Model 46 8mm.	£33 0 0
Specto 16mm. (also in 9.5mm. or 8mm.)	£36 0 0
Specto 16mm. or 9.5mm. 500w. Model	£48 10 0
Specto Dual 16/9.5mm. 500w. lighting	£56 0 0
Pathe Gem 9.5mm.	£37 10 0
Pathescope 'SON' 9.5mm. sound	£78 0 0
G.B. Bell-Howell 8 Screenmaster	£63 0 0
G.B. Bell-Howell 613 16mm. silent	£87 10 0
Ampro Stylist 16mm. sound	£177 0 0
B.T.H. 301 16mm. sound	£220 0 0
G.B. Bell-Howell 16mm. sound Compact	£237 0 0
G.B. Bell-Howell 16mm. sound Standard	£264 0 0

### Bargains in Guaranteed S.H. Projectors Stocktaking clearance

TRIPLICO 16mm. beater movement	£10 10 0
ENSIGN Silent Sixteen with 4 lamps	£11 10 0
Agfa Movector with 18 films—comedy, cartoon, interest, 16mm.	£25 0 0
ENSIGN Universal type 500w. 16mm.	£28 10 0
Siemens 16mm. beater movement	£35 0 0
Agfa Super Movector—all refinements	£37 10 0
Pathe 'S' with silent and sound speeds	£32 10 0

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Bolex 400w.	£3 0 0
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Ditmar 500w.	£3 17 6
Sawyer's Viewmaster and 4 discs (28 views in Kodachrome)	£1 5 0
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Ex Government Osram projector lamps 110v. 200w. P.F. 3 for	£1 10 0
Ex Government Mazda 110v. 300w. P.F. lamps, each	£1 0 0
FILMS—new OUR LONDON 400' 16mm. silent	£4 17 6
Magic of Photography new £6 list 400'	£4 0 0
New Stockwell 100ft. 16mm. shorts, £1 & 25/- lists.	
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CIRCUS COMES TO TOWN (new), 400' silent, list £6	£4 17 6
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Working for the films, list 10/6	6 6
Library catalogues—9.5mm., 16mm., 9.5mm. and 16mm. sound, 8mm. filmstrips. Each gauge catalogue	6

We have one of the Largest Film Libraries in the Country with Scientific and Geographical Sections—Compilation by ROYAL SUTCLIFFE, F.R.G.S. Deal with the Cine Specialists and Service Repair Station for G.B. Bell-Howell, B.T.H., Ampro and all silent and sound machines.

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16mm. Victor silent, 110v. 500w., AC/DC operation, with resistance and case, excellent condition. Bargain

Lamps, Splicers, Reels and Cans. Large stocks. Exchanges. H.P. Terms.

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Another handsome addition to the Pathe Family

9.5mm.

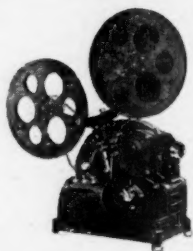
£78

Pathe

or H.P.

'SON'

Terms



Why not SWOP your present Silent machine for a New Pathe 'SON' talkie.

We give Generous Allowances!

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## NEW CINE CAMERAS



**16mm. PAILLARD H16**

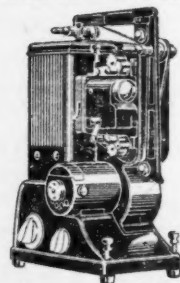
Turret model for 3 lenses fitted with latest multi-focal viewfinder, 5 speeds. Frame counter, wind back, self-threading. Without lens. Price £146 4 0 Also available with Swytar f/1.4 1" focus 75mm. f/2.8 Yvar 16mm. wide angle. Full details and prices on request.



**The NEW 8mm. DEKKO Model 128**

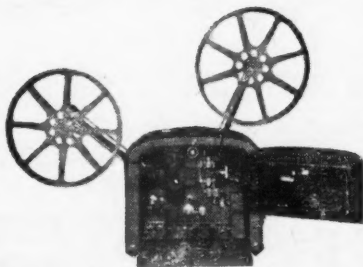
with f/2.5 interchangeable lens. Takes double 8 film. Automatic film measurer visible in viewfinder. Neat appearance (in brown crackle) **£35 14 0** Immediate delivery.

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**SPECTO**

500 watt silent projector AC or DC with built-in resistance. Special switch fitted for the pre-heating of the lamp. Finished in attractive grey. 8mm. **£39 15 0** 9.5 or 16mm. **£48 10 0** Immediate delivery.



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**16mm. Model 621.** Sound and Silent projector 750 watt lamp. Price complete **£237** Delivery to your door. Free installation and 12 months' service.

## USED CINE EQUIPMENT

all in guaranteed good condition—subject to 7 days' approval against full deposit.

Cine Kodak Magazine Camera, with 3 speeds, f/1.9 lens, and carrying case ... **£80 0 0**  
16mm. Turret Ensign Super Kinecam, with 5 speeds and 2 inch f/2.9 Dallmeyer. 1 inch f/1.5 Dallmeyer, and 78mm. f/3.5 Laack. With case... **£78 0 0**  
9.5mm. Dekko de Luxe Cine-camera, with die cast body, variable speeds, f/1.9 Dallmeyer lens... **£29 0 0**  
8mm. G.I.C. Cinecamera, with f/2.5 Bloomed Berthiot lens **£32 0 0**  
16mm. Model D Kodascope, with 300 watt lamp, and resistance **£20 0 0**  
16mm. Ensign Auto Kinecam, with 3 speeds and f/2.8 Cinar lens. Case ... **£34 0 0**  
Paillard G916 Projector, with 500 watt lamp, forward, reverse and still pictures **£40 0 0**

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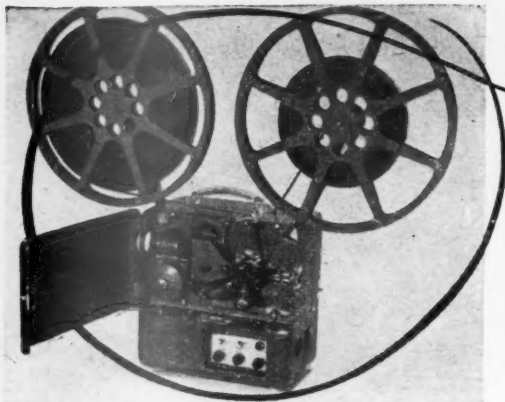
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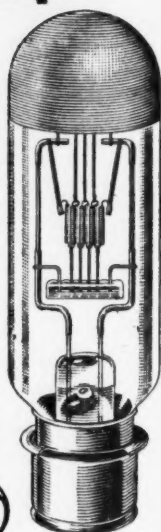
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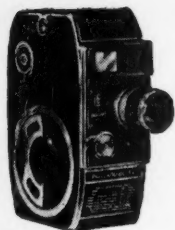
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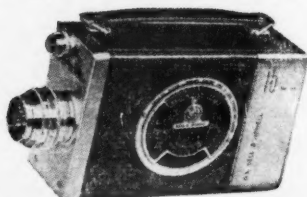
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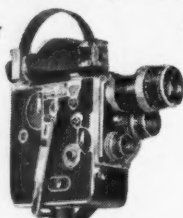
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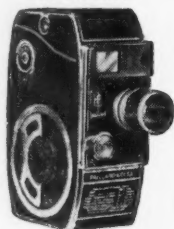
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# Amateur CINE WORLD

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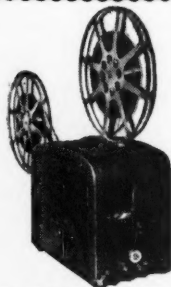
Edited by Gordon Malthouse

Assistant Editor, Peter Jordan

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## LEADER STRIP

### LONG LIVE OUR MOST GRACIOUS QUEEN

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### 1951 TEN BEST PREMIERE

For the first time since the inauguration of the competition, a premiere of the Ten Best will be held outside London. There is no reason why a London premiere should become a tradition—and several reasons why it should not. There are as keen amateur movie-makers in the provinces as there are in the capital. London should not always set the tune.

The A.C.W. Ten Best Films of 1951 will have their first performance in Manchester at a show arranged by the Manchester Cine Society in collaboration with the Sale and Eccles groups. Instead of a number of shows for audiences of 250-350 there will be one performance at the Houldsworth Hall which seats 1,000 on Friday, April 25th at 7.30 p.m.

Tickets cost 2s. 6d. each and are obtainable from L. T. Kletz, 427 Bury New Road, Salford 7, Lancs., not from A.C.W. Please send a stamped addressed envelope with your application. The Society is following the usual practice of donating a proportion of the proceeds to the funds of the British Amateur Cinematographers' Central Council.

It is very necessary to apply early for tickets. Please do not send letters which require answers, for the Society cannot reasonably be expected to conduct correspondence with hundreds of readers. Postal orders, cheques, etc., should be made payable to the Manchester Cine Society and should preferably be crossed.

We think that the 1951 prizewinning films—full results next month—should be among the best we have circulated. Certainly we have never before found it so difficult to make a choice. The quality of at least seventeen is such that in any normal year they would have achieved a Ten Best rating. At the time of writing we have still to narrow the choice down from 13. There will be comedy, travel,

descriptive, personal film and story film, films that inform and films that entertain. In our view most of them reach an unusually high standard, and the whole should represent the product of a vintage year of the highest quality yet.

### PROVINCIAL PRESENTATIONS

As in previous years, sets of a selection of the Ten Best will be available for presentation by clubs, cine dealers and responsible organisations throughout the country. Applications for them should be made to A.C.W. from April 23rd onwards—not before, please. The films themselves will be available for presentation from May 16th. They are loaned free of charge on condition that they are shown to an audience of not fewer than 200 per performance. Posters are also supplied free, and illustrated programmes can be had at a nominal charge which will permit of their being sold at a small profit, should the sponsors desire. It is expected that clubs will make a charge for admission to cover expenses.

Groups who plan to show the films are urged to apply for them as soon as possible, even though the shows may not take place until near the end of the year. If they delay they may well find that none of the sets is available for the dates they want them. When demand exceeds supply, it must inevitably be a case of first come, first served.

Bookings must be for firm dates and should include the following details for publication in the Show Diary which appears in each issue of A.C.W.: name and location of hall, date(s) of show, time(s) of commencement, prices of tickets, name and address of official from whom tickets may be obtained.

The presentation of the Ten Best is the film occasion of the year. Film fan and film maker will be eagerly looking to the leading clubs to present the films which have won the Oscars of the amateur film world, the films which are sure to be discussed wherever keen amateurs meet, the films which promote interest in the amateur film movement and help to swell its membership. And may we add that amateurs in the London area and the South particularly will be looking to local presentations to take the place of a premiere which we know they will miss but which, we are confident, they will not grudge the North.

## Here's a simpler way of making

# DISSOLVE TITLES

By D. M. NEALE, B.Sc.

Once you begin editing your films, the need for a few sub-titles usually becomes imperative. Then, having savoured the joys of titles nicely laid out, correctly centred, in focus and all the other things, you will be tempted to experiment with ever more complicated set-ups until there is a danger of making a film consisting entirely of elaborate titles. Sooner or later reaction sets in. You tire of fiddling about with perverse little letters that *will* get crooked, and convince yourself that titles are necessarily evil and that their malevolence is proportional to their complexity.

Whichever stage you have reached, you can apply the following title dodge because it provides smart dissolve or wipe titles with a minimum of trouble. One of its most attractive features is the way it dispenses with back-winding of the film: a nuisance even with the best cameras. You can use any camera for the job and because you can see the final effect while you shoot it, timing of the transitions is as simple as can be.

So far, this may sound like our old friend the mirror-wipe coming up once more. But the mirror-wipe suffers from three big snags: the mirror should be an expensive and delicate surface-silvered affair; if it is scratched the imperfections show very readily; and alignment is difficult, particularly if the reflected title is to be set up in reverse.

First of all let us consider the steps involved in making a dissolve by the normal technique. Here they are:

- (1) Shoot the first title for the requisite time. (This is easy.)
- (2) Fade out. (Usually by gradually closing the aperture.)
- (3) Cap the lens and wind back to the beginning of the fade out. (On a simple camera a more

elaborate procedure is required. Even on a de-luxe camera there is plenty of room for mistakes.)

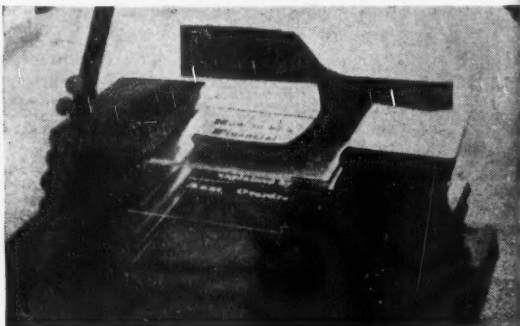
- (4) Fade in on the new title at the same speed as the fade out. (Care must be taken to stop the fade in at the correct aperture.)

- (5) Continue shooting the second title for the requisite time.

Now steps 1 and 5 are essential, however we make the transition. Fortunately they present no special problems. The trouble starts with steps 2 and 4. It is because we cannot normally do a fade out and fade in simultaneously that we are saddled with the trials of winding back. However, we are not committed to making fades by aperture control: any method will do which makes one set of letters disappear gradually while another set gradually appears. For example, against a black background any letters can be made invisible by reducing the incident light to zero.

This is the method used here, the lighting being transferred from one set of letters to another. To facilitate matters, one title is

Fig. 1. After the transition, light shines obliquely through the gap in the "shadow card" to illuminate the second title set out on the lower sheet of glass. The card has been moved from the left where it placed the lower title in shadow, but not the upper one.





set up on glass in front of the other. A simple shape can then be cut from cardboard and slid in front of the light so that part of the shadow falls across the first title while another part is moving off the second title.

If a dissolve transition is required, the card is set close to the lamp so that the soft edges of the shadow provide the necessary fade out and fade in. On the other hand, you can get a wipe effect by moving the lamp away from the card, or by using a spotlight, so that the shadows have sharper edges.

This sounds a little too easy, doesn't it? Well, you have not to look far for the snag. When the nearer title alone is lit, all is well. But when the back title is lit, the letters of the front title will appear in silhouette wherever they come in line with the camera lens. Fortunately, a little care will get over this, for by making successive titles run to odd and even numbers of lines, the wording can be made to interlace so that there is no obstruction of the back title by the front.

Suppose, for example, you want a dissolve from "How to be a Financial Genius" to the credit "explained by Anne Overdraft". The first title is set up to occupy three lines while the second, taking only two, is arranged behind it as shown in Fig. 1. From the camera position the alignment is carefully adjusted until, with both titles illuminated, we get the result shown in Fig. 2. All that remains now is to clear up a few details about the lighting.

You must remember that the success of the whole method depends on making white (or light-toned) letters appear black. If there is any stray light reflected from walls, or even from your shirt, the wording will remain just visible all the time. So set up your titler in the middle of the room, put a "snoot" over your lamp to restrict its beam to the titler and put out the ordinary room lights.

But if you do all this thoroughly, you can overstep the mark. Because no material is ever perfectly black, the unlit letters may be visible against the background in silhouette. To prevent this, you can use the set-up shown in Fig. 1. Here both titles are set on glass so that the black backing can be kept in shadow all the time. This arrangement demands a further precaution, however; see that no light strikes the underside of the upper title, either directly or by reflection. If it does, you will be troubled by reflections in the lower glass.

To cast the appropriate shadows, you will need oblique lighting. With a shadow-card of the shape shown in Fig. 1, you will get the sort of transition shown in Fig. 3, i.e., a soft-edged wipe. An infinite degree of control is possible by variation of the lamp type and

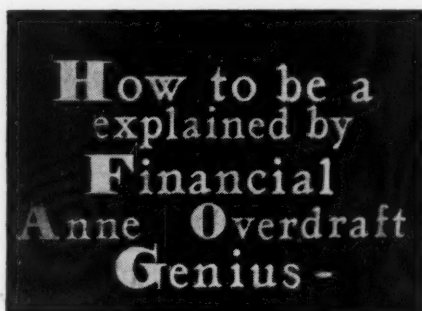


Fig. 2. Without the shadow card the two titles should interlace like this when viewed from the camera lens position. Notice that the letters of the upper title appear slightly larger than those of the more distant title.

distance and by using square or sloping edges to the card.

On any multiplane title like this, you must take care that the depth of field is sufficient to get both titles in focus together. With the oblique lighting, you may have to work at a large aperture, with a consequently limited margin of safety. If you cannot lay hands on your depth of field table, there are two very simple rules which are sufficiently accurate at the short distances used for titling.

(1) The depth of field (in inches) is equal to the stop number of the lens when it is focused for 16 inches for 16mm. cameras or 8 inches for 8mm. (This applies to the standard lens only: 1 inch in 16mm.,  $\frac{1}{2}$  inch in 8mm. In 9.5mm., treat the 20mm. lens as a 1 inch lens in 16mm.)

(2) The depth of field is proportional to the square of the focusing distance. So, if the depth of field is 2 inches at 16in., it will be 8 inches at 32in., 32 inches at 64in., and  $\frac{1}{2}$  inch at 8in.

Remember you can increase your depth of field by shooting at reduced speed and aperture. This trick is particularly useful if you want to begin by zooming up to your first title. By using half-speed, not only will you find it easier to "follow focus", thanks to the increased depth of field, but also you will have more time to think what you are doing



since everything must be done at half speed.

The simple principle described is by no means restricted to simple dissolves or to black backgrounds. Any number of titles can be dissolved one into another provided you arrange that they occupy alternately an odd

shown in Fig. 4 you first shoot your dissolve titles against a black background. Then, after winding back to a point before the titles start, you re-expose the whole length on the wood-grained background alone.

Even with a simple charger-loading

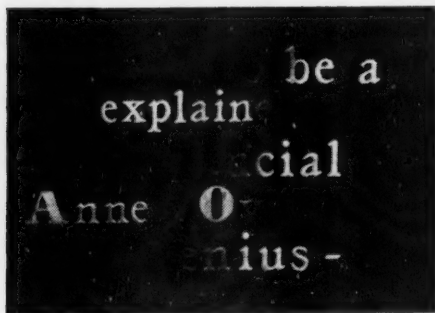


Fig. 3. Part-way through a transition. A fairly soft-edged shadow was used here to obscure the upper title as the lower one was revealed. Anything from a crisp "wipe" to a dissolve is possible.

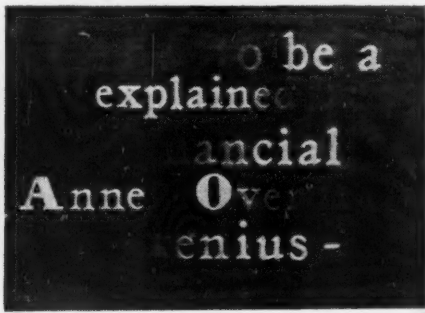


Fig. 4. By double exposure an interesting background has been added to Fig. 3. The process is still much simpler than a conventional dissolve. Full details of this ingenious process are given in the accompanying article.

and even number of lines. You shoot the first title laid out on the upper glass and dissolve to the second title behind. Then you stop the camera and, taking care not to disturb the second title, remove the first title and replace it with the third.

When it has been adjusted to interlace correctly with the second, you film a dissolve from the second to the third. You can then replace the second title by the fourth, and so on *ad infinitum*. If your camera over-exposes the first frame of each shot, do the whole thing by single frames.

The drawback to dissolves made in the conventional way is not so much the winding back itself as the difficulty of doing so with real accuracy. So there is nothing illogical in the suggestion that you should insert title backgrounds by double exposure since you can always shoot a bit more background than you need. To produce the sort of effect

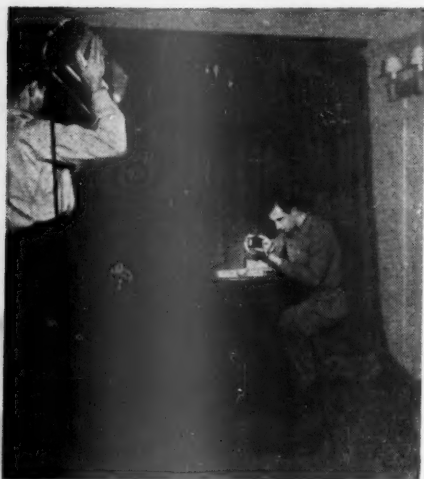
camera this is easily done. Take careful note of the footage readings at the beginning and end of the titles. Then open the camera in the dark, wind the film back in the charger, reload and reset the footage indicator. With the lens capped, run the film through until within a foot or two of the first title. Then shoot the background from this point and until a foot or two beyond the end of the last title. (Obviously you must leave a foot or two of blank film before the first title at the outset. Better still, arrange it to start the charger.)

It is best to use white letters for the titles so that the background will not "ghost" through. On colour film they will also eliminate perplexing colour changes. For example, when a green background is superimposed on red lettering, the letters will appear yellow. But white letters will remain white, always, if they are fully exposed.

#### SPECIAL TEN BEST ISSUE NEXT MONTH

Next month's A.C.W. will be a special Ten Best programme number containing full results of the 1951 competition. Even though you yourself may not have been an entrant, you will find this issue of more than usual interest, for it will constitute a unique fully illustrated record of last year's film-making, with details not only of the outstanding films but also of the people who made them. And if you intend seeing the films when they come your way, you will find it a valuable guide to the points to look for.

Make sure your newsagent or dealer has a firm order for the May issue, on sale April 15th.



The spotlight is set mechanically to swing the meter needle to the desired exposure.

## LIGHTING AND CAMERA DISTANCE

By DENYS DAVIS

entire area to be covered by the camera; it makes a shape rather like an "F" without the small cross stroke. To represent a pan one would simply draw two screen areas side by side or, for a vertical tilt, one above the other. The direction in which the camera is to be moved is indicated by an arrow, as is the general movement of the actor. You may think this a lot of work for little result, but I assure you that it saves hours of actual filming time.

**We** are making a 100ft. film called *Needle Point*. Last month I told you how we evolved a story (for a single actor) that would give us a series of technical problems to be overcome. Since then, Donald Wray and I have been through the script several times, and it is now in its final form.

So that both of us, and Derry Thomas who is to appear in the film, shall have similar ideas of how the final production should look, I sketched out a little thumbnail drawing for every shot. These drawings are extremely rough—I'm no good as an artist—but they will serve our purpose. Where a single set-up is to be repeated, I draw only one sketch for the first scene.

Now let me digress for a moment and speak of pan shots. I never use one in a film *unless* there is no other way of covering the action. In this film, however, a few rapidly cut shots are to be followed by one long scene to break the tempo. We have deliberately contrived this and it will, I trust, prove effective. The idea is that Derry will straighten up from some papers he has been poring over, pause and then walk thoughtfully towards the door of the room. It will be a tricky shot to take since the operator will have to move the camera in two directions—up and across.

To make a sketch of this, I drew the

### *Dressing the Set*

When every set-up had been sketched, we started on the more immediately rewarding work. First, we dressed our "set" by taking out every stick of furniture that would not be required for the film. Ornaments were also carefully surveyed and kept to an absolute minimum so that what did appear would be in keeping with the film. One piece of furniture—a sideboard—was particularly dark, so we spent some time experimenting to lighten it. We removed a heavy carved backboard, allowing more of the wallpaper behind it to be seen. The ornaments on it were taken away and a light coloured table lamp and a vase of flowers put in their place.

Then I checked back to my thumbnail sketches and saw that the flowers would appear in eleven of the set-ups, which almost certainly meant at least two filming sessions—and that quite apart from the possibility of retakes. Flowers cannot be replaced to match exactly so we substituted leaves from a tree growing in the garden and kept our fingers crossed that we should finish before the Autumn! As the house might appear rather bare without any flowers, however, we made a note to put a couple of vases into two shots where the set-up would not have to be repeated and

where, if the question of retakes arose, matching would not have to be considered.

We have set the action of the film at night time for two reasons. The limited lighting equipment at our disposal will handle this effect more satisfactorily, and dark shadows are more effective dramatically than bright, daytime interiors. I was anxious to try my hand at certain special effects, so we used part of the evening to experiment with these rather than wait until the filming and have our actor cooling his heels. In the film, we shall see the table lamp on the sideboard, already mentioned, a standard lamp that has to be switched on during a shot and the hall lights which—to quote the script—‘burn into the vision’.

### Deep Focus Backgrounds

These will clearly be the hardest to light, so I want to experiment with several different bulbs ranging from 100w. pearl to a small Photoflood. All must be viewed, of course, in conjunction with the artificial light that will be used to film the action, so the time has come to decide just how this will be handled.

Last month I wrote that we were out to achieve a sense of depth with our choice of camera positions and that this will entail foreground action being coupled with deep focus backgrounds. For example, in one shot the actor is to settle into a chair and light a cigarette, then sit staring at a parcel on a table in the distance. Both his head and the parcel are to be in sharp focus. It is also essential that he should *enter frame* and sit down at the start of the shot.

Thus quite a large area of the background would first be seen, so that all our lighting

would have to be well out of the way. Measuring up, we found that the head would be 36in. from the lens while the table would be 18ft. away. Even by working at  $f/8$ —almost an impossibility in view of the area to be covered—a lens set at 6ft. would focus only from 38in. to 15ft., so the background would be slightly soft.

### Shifting Focus

We could have filmed the action at 8 f.p.s. and had our actor slow down his movements accordingly, but this subterfuge has a nasty habit of not *quite* coming off on the screen. We could have started the shot with the actor in position and thus hidden some of the lighting nearer the background with his head. In the end, we decided to pull focus as he blew a cloud of smoke into the air so that, as the smoke drifted away, the object of his gaze would first appear in sharp focus. In so short a film, this trick of shifting focus should be used only once. We had to try out our lighting for the rest of the action and take the necessary meter readings. All was well and we found that an aperture of  $f/5.6$  would be most suitable for our purposes.

Now I like to take an entire film at the same aperture. This has many advantages, not the least of them being that the *backgrounds* should remain constant and that it is far easier to achieve consistent exposures throughout. So  $f/5.6$  was the aperture and I set my meter accordingly. Thus all lighting would then be balanced to the key light—a home made spotlight—which would be spotted or spread to make the needle on the meter indicate the desired exposure.

### Make a Viewing Filter!

All background lighting and the lights appearing in the shots would then be adjusted accordingly so that each shot appears visually to be lit in the same key. In this case, I look for the outline of the spot on the subject and then bring the surrounding lighting up to about half that brilliance. I have found this to be the quickest and best method of lighting interior scenes; it allows wide freedom for expressing the mood of a scene.

If you wish to make up a little viewing filter to assist the task of balancing the lights, buy a Wratten 23a and a Wratten 61, both of which may be gelatine. They can then be sandwiched between pieces of glass and taped together like a lantern slide. I have described this filter before in *A.C.W.* but still have no more helpful gadget in my cine box of tricks.

The spotlight is set mechanically to swing



Upturned tumblers—beyond camera range—decrease the distance between the actor's head and his hands.

the meter needle as required, but it should be remembered that there are several ways of increasing or decreasing the light. The position of the lamp bulb can be moved within the lamp itself, thus spreading or concentrating the beam of light. As the area covered by the lamp is increased so, of course, is the power of the light lowered.

Alternatively, the light can be moved bodily away from the subject and the lamp spotted to cover the same area as when the spotlight was nearer the subject. Finally,



To try to recall the position of props perhaps six weeks after filming is really demanding too much!

gauze diffusers—or “wires”, as they are called—can be dropped into grooves placed for that purpose before the lens. These soften the light and also reduce its power.

Photoflood lamps are not capable of such fine adjustment but their effective power can be determined by moving them back and forth. If, however, I cannot move one sufficiently far away, some sheets of tissue paper held a few inches before the bulb will often produce the desired effect. Incidentally, if you are trying this dramatic lighting or any similar special effect, remember to tell the laboratory when you send the film for processing. You don't want the automatic compensation to turn your carefully planned deep shadows into wishy washy greys!

Donald and I had by now spent a very busy evening, but we were still not quite satisfied that we had the film cut and dried in our minds. So we spent yet another evening, with all the furniture and props in place, running through the action of the film—an insurance which saved us from making many stupid little mistakes in the final shooting. Remember that our actor

had not yet appeared on the scene and that I had not yet told him exactly how many hours he would be expected to give to the film.

I stood in for him while Donald checked the moves through a hand-held camera. As a result, several shots were condensed into single takes—we felt that the action did not justify the additional footage. Whenever we decided upon a change in the script—and some were discussed at great length—all three copies were amended

accordingly. Meanwhile, I was getting a rough order of shooting into my head. It worked out something like this:

### Order of Shooting

Take all shots in one room looking towards the north, then all shots towards the south. Next out into the hall to repeat the process in two stages. Then the outside shot from the garden looking into the lit room and, finally, all close-ups and the titles. We budgeted to fill 90ft. of each roll, leaving a small balance for any retakes which might be necessary.

This second run through enabled us to improve on several compositions. For example, a table and a writing desk were raised on upturned tumbler—beyond camera range—to decrease the distance between the actor's head and his hands. This allowed us to fill the screen area more interestingly with the subject matter. Similarly, tables were tilted up slightly from the back to give a better view of their surface. Another ‘cheat’ that we decided on was to raise the standard lamp on a box by nine inches so that it would appear at a better level in relation to the actor. This also had the advantage that the lampshade hid an existing wall bracket which normally lights the room.

But we nearly made a bad mistake. The actor has to pick up a paper to check the dateline, and we had forgotten to have it ready for him. Fortunately, we noticed in time but not before we had rehearsed several scenes in which the paper was missing!

Then we supplemented the script thumbnail sketches with a few rough drawings showing the position of every prop, stick of furniture and ornament. In addition we sketched the final position of movable props. All these details were sorted out at this stage so that, we hoped, the filming would be straightforward.

# A MIXED BAG

*You may perhaps get some ideas for your own films from these comments on a further selection of the films which earned a rating in the 1950 Ten Best competition. All these productions, with the exception of those marked H.C. (Highly Commended) were awarded a Leader.*

## DREAMS

Seven films based on dreams or dream states—and before you sniff, reflect that the dream which annihilates time and space is magnificent cine material, for the camera does just that. What if the subject is hackneyed? Can you name one that is really new? Why bother to try when it is the idea and the treatment which matter.

The best of the seven is *Short as the Watch*, by the Eccles Amateur Cine Group (600ft., 9.5mm., H.C.) which really does have the inconsequence and crazy logic of a dream. A boy reads a thriller before going to bed and dreams of a battle between toy soldiers and Indians (good animation here). Then a 'real' Indian brave is seen scalping a lady (the boy's mother?), the boy in pyjamas lying nearby.

The brave grips him—but it is now a schoolmaster who is shaking him (he is still wearing a pyjama jacket but the trousers have given place to shorts). Master and class hoot at him in derision (too much of this), he stabs his tormentor and waves a flag in triumph. But now he is taking the numbers of trains as they thunder past. So many rush by (this part should have been tauter and quicker cut) that he becomes dizzy and falls across the line in the path of an express.

### Tug of War

It's all right—it's a model train, and he is sitting on the floor with a queer character who wears a railwayman's hat and blows a whistle continuously. Folk crowd in to play with the trains. There is no room for him. He is thrown out—on his back, in the garden. A rope falls across him and he is on the end of it, engaged in a tug of war with a number of boys. Then he skips with a rope.

There is a small girl friend with him. He is not aware of the fact that he is wearing only his pyjama jacket, so the friendly little episode which seems likely to develop would not have been hampered by embarrassment. But then a fearsome character appears with knife and fork and pursues him. He has now got his pyjama trousers back, but no jacket. Pursuer sharpens eating irons and

lunges at him with them—and the boy leaps out of bed. The youngster gives a very good performance, and camerawork and editing are unusually imaginative.

There is very pleasant whimsical invention in *By Christopher*, by the Maidstone Film Society (400ft., 8mm.), which is ably expressed, but the joke goes on too long and is not seen through the eyes of the dreamer so that, for all the fantasy, it remains just slapstick. A boy dreams that a sexton and a man who pays his fare on a bus pursue him, the Biddenden maids step down from a sign and come to life to aid him in his flight, and there is knockabout with an artist, golfer and maid. All the characters are good types and do well, and the production as a whole is efficient, but although it has been planned and put together with care and imagination it does not quite hit the target.

### Schooldays Again

In *Stag Party*, by the Fourfold Film Society (220ft., 16mm., S.O.D.) a man leaves a party, returns home drunk, puts coat on coat hanger and throws it with grave deliberation on the floor, tumbles into bed and dreams that he is back, in shorts, at the party, the other members of which, also in shorts and wearing school caps, threaten him with knives. And that's all. It's nicely shot and neatly cut but it is too slight and lacking in highlights to have much impact.

Much of *Date with the Devil*, also by the Eccles A.C.G. (900ft., 9.5mm., H.C.) is real imaginative cinema—one remembers the shots of the jury nodding with satisfaction when the noose tightens, and the man raising his hat as the drop falls—but the film is off balance. Stark tragedy, murder and sin-laden and blood-boltered characters accord ill with riotous fantasy.

A man dreams that he has murdered his nagging wife, finds himself in hell, awakes and kills his wife in reality. But how much better it would have been had he despatched her with a blow from a feather or in some equally fantastic way!

This is certainly an X Certificate film—and not only because of the blood and such



—and is not suitable for family audiences. The producers have a fine understanding of cinema and ideas which, directed on the right lines, should take them far.

H. W. Catton's *Blow That for a Tale!* (200ft., 9.5mm.) is a bright little picture. A man blows through the Blowing Stone on the Berkshire Downs. Tradition has it that if it is blown through in a certain way the sound can be heard for miles around, and that Alfred used it to rally the Saxons against the Danes. Whizz pan to a wood, the bracken stirs and a long-haired Saxon emerges, armed with a bow, and sets off at a jog trot to answer the summons.

### **An Alarming World**

He finds himself in an alarming world. An aeroplane roars overhead, he dives into a hedge to avoid a car, comes upon the remains of a picnic and rejects with disgust the tinned food. A newspaper lies beside it. He is appalled by the alarming news it contains and goes back to his earth.

The little that the Saxon has to do he does well, but the production needs filling out—it is really a synopsis for a film. It is well made, however, and considerable care has been taken with continuity and editing.

In *All Our Yesterdays*, by Planet F.S. (375ft., 9.5mm.) an airman revisits the haunts of his boyhood. With a young

companion he robs an orchard, goes to a fun fair, his old school and a church. In the church is a memorial to him. He was killed in the Battle of Britain. The film is handled sympathetically, the camerawork is very expressive and the editing most competent, but unhappily the pilot does not emerge as a real person—he is just a young man who goes on a spree—so that one is only mildly interested in him. This is yet another of those many film plays which could have been so good had character been established.

### **Gothic Fantasy**

*The White Lady* (525ft., 16mm.) is one of Enrico Coccozza's well-known excursions to the Castle of Otranto. A youth, wandering through the countryside, is led by a robed figure to an empty grave. Then he is seen lying in it, and a gravedigger fills it in. There does not seem to be much point in the episode (but there could have been had he shovelled in the earth on himself, for are we not told that we dig our own graves?).

Of course, it could well be urged that there is often no point in dreams; but then the cynic will say that in that case we don't tell them to our friends. There are some very good moments in this film which is notable for imaginative use of the camera.

### **ROYAL PORTRAITS**

The really excellent shots of our late beloved King, the Queen, Queen Elizabeth, the Queen Mother, and Princess Margaret in T. H. Pighills' *Braemar Highland Games* (400ft., 16mm., Kodachrome) are among the best we have seen of them on any screen, amateur or professional. A substantial proportion of this reel would surely be a smash hit as a package film. Within its somewhat narrow limits of pure reporting this picture is very successful—it concentrates on essentials—and is an admirable record of the games, but it is too objective to be considered as much more than a newsreel. Cut-in reaction shots of the crowd would have helped.

### **CONDUCTED TOUR**

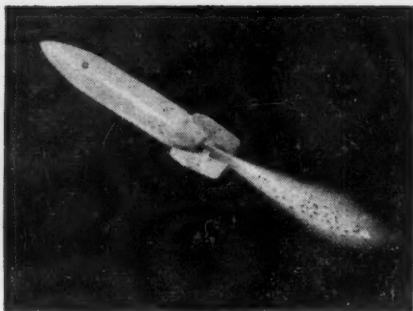
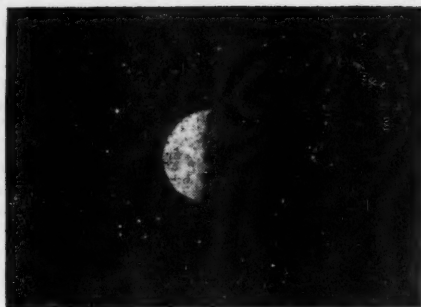
Rightly or wrongly, one gets the impression that the producers of *Coal to Gas* (Skegness Photographic & Cine Society, 600ft., 16mm.) knew little more about the subject than the party of schoolboys in their film, that—like the boys—they were learning as they went along, and that when the official who conducted them on a tour of the gasworks shepherded them from place to place, the cameraman had perforce to follow, whether

or no he had had time to get all the shots he wanted. It does not seem that a complete script could have been worked out beforehand.

The film is certainly painstaking, and the animated diagrams are useful, but it is not very clearly expressed, chiefly because the purport of much of the apparatus used is not of itself readily recognisable, and the treatment is not incisive enough. But a commendable attempt, and everyone has worked hard. It is clear that with more attention to the preliminaries of shooting, the society could do well.

### **ART DIRECTION**

The art direction of *Dans La Nuit a Paris*, by Thomas Bewley (250ft., 16mm., colour) is remarkably fine. The colour is superb and the settings in this puppet film about a statue, a lamp post and a clock, are beautifully designed and executed. The treatment is fluid, the camerawork mobile—yet the producers have not bothered to learn even the rudiments of puppet manipulation (or to get an expert to do the job), and were quite content to dangle and dribble the puppets across the sets. Their negligence is almost criminal!



Two shots from West London F.U.'s film, "To Other Worlds". The rocketship is 'fed' by a gas pipe which runs along a supporting bracket concealed behind the ship. The moon is a globe-type pencil sharpener coated with plasticine. The background is perforated, and a flood shines through the holes to simulate stars. A flood on the left directs 'sunlight' on to the moon.

## ZOO

Expert camerawork distinguishes *London Zoo*, by S. A. Coles (550ft., 16mm., colour), but photography is but one—and not the most important—of the constituents of a film. The casual wanderings of the uninformed visitor do not make a moving picture which must select, inform and present—and this *London Zoo* does not do, though it is certainly pleasant enough to look at. We have yet to see a zoo film for the making of which the producer has read up his subject in order to be able to present the animals in such a way as to convey salient facts about them.

## THE MOVING FINGER

*Restoration of a Roof*, by Ronald W. Sykes (200ft., 8mm.) starts lamely (there are some irrelevancies which should be cut) but does well once it gets under way, the various processes being clearly shown with frequent changes of angle. But the continuity is only fair and there is no visual matching of shots. One irritating little mannerism should be noted, for it occurs in many amateur films. A finger 'spells' out the words on a tablet, but the lettering is quite clear enough for us to read without having a schoolmaster over our shoulder; and if we are quick readers we have to wait while the finger catches up with us.

A similar familiar irritation (but not in this film) is the medium close-up of a sign held long enough for the audience to read it, followed by a closer shot of the same thing which they must perforce read again. Mr. Sykes has done well with *Restoration of a Roof* (the roof of a church, by the way: that might have been stated in the main title, for the work involved in this particular case is much more interesting than the

re-roofing of an ordinary dwelling house) but needs to cut.

## DIFFERENT HOLIDAY FILMS

Two holiday films with a difference: *Escape from Austerity*, by Cyril D. Ide (150ft., 8mm., Kodachrome) and *Leaving It All Behind*, by Donald S. James (250ft., 16mm., H.C.). The first contrasts in a lively, bustling way the plenty of Ireland with the austerity of home. These bright shots of the Irish scene, though taken on holiday, depart from the typical holiday approach, except for the attractive bathing shots. Mr. Ide has presented the eager life of the streets and has spent little time on the traditional dreamy languors.

Continuity is adequately contrived and there are some excellent detail shots, e.g., close-ups of young son serve the purpose of reaction shots to plates of luscious food; then a shot of a plate with a solitary sausage on it. We are back at home, and the boy cycles off to school. The end. The camerawork is incisive (a rare virtue in holiday films), the family is occasionally introduced in a relevant manner and the titles are pithy. The film has character because it reflects the eager personality of a cinematographer who knows his business.

The laconic approach of the second film has a certain wry appeal because of its detachment. It is more or less impersonal, although it features people boldly enough. There are the typical Swiss views but they are a background to the holiday-makers who are shown in action throughout. There is no dithering, no haphazard shooting. The mechanism of chair lift and funicular are well presented in planned sequences. The ascent is followed by an 'acted' episode (probably taken at home) of a party of drinkers, one of whom falls under the table, but this section is unconvincing.

## FEATURING PLACES

Two unusual films about places: C. R. Sage's *Abona* (320ft., 9.5mm.) and *Lesson from the East*, by R. H. Satchell (200ft., 9.5mm., S.O.D.). *Abona*, a creek near Bristol, is shown as it is today and as it was in the past. In the present-day sequences the shots, though individually well seen, are not well enough related to each other pictorially, and one never gets an embracing view of the place. In the *Abona*-of-the-past sequences one pair of buskined legs is made to do the work of a Roman legion repelling a revolt. Maps with moving arrows establish place names and record the progress of the insurrection.

### A Neat Touch

The curious thing is that *Abona* does not emerge as a particularly attractive or interesting place, yet it must have some special qualities to have induced the author to have made a film about it. A neat touch is supplied at the end by a small boy picking up a piece of 'Roman' pottery and, uninterested, slinging it away. Mr. Sage is to be congratulated on making a gallant attempt at something out of the ordinary.

Mr. Satchell relates the old to the new in North Africa and indicates the need to learn the lesson that the land must be reclaimed. The commentary is pleasantly informative and restrained, and there are some good shots in the film, but there are not enough bricks for the imposing edifice that had been planned. In parts the photographic quality is atrocious but the processing was probably carried out in very unfavourable conditions.

## POIGNANT SUBJECT

G. Wain's *Silver Lining* (400ft., 16mm., colour) is a most poignant study—but only because of the subject: a school for blind children. The production is surprisingly ragged for so experienced a worker. The introductory sequence of normal children at play is too long. On the credit side are the good close shots one has come to expect from Mr. Wain and the sincerity which years of film making have not clouded. Directing a subject of this kind must, of course, have presented many difficulties, but how compelling it would have been had it come off!

## NATURAL HISTORY

As those who have seen the 1950 Ten Best will know, W. G. Baines is a most skilful exponent of the natural history film. His *Nature's Way* (2) (400ft., 16mm., Kodachrome, H.C.) is adroitly handled but

while it is closely observed it is not analytically presented. The first part, on gulls, holds the attention but neither the commentary nor visuals gives any real information about them. The second part follows the familiar birds-feeding-their-young pattern—a triumph of patience and technical skill but saying little. There are some remarkable close-ups in the third part of grasshoppers feeding and of their leg structure but some of the shots are repetitive and should be cut.

This third section is also available as a complete film with sub-titles which are for the most part adequate except for "Grasshoppers are various colours"—which we can see for ourselves—and one which contains two separate items of information about the same shot; it is difficult to take this in, particularly since we have to look for and memorise such things as spiracles and tympanal organs. But this film is better than the longer one because it is more concise.

## LIMITATIONS

Two subjects which give only limited scope to the cine camera: *A Sinhalese Dance*, by Hereward Jansz (250ft., 16mm., S.O.D.) and *Basketry*, by Marguerite Green (200ft., 8mm.). The dancer stays in the same position all the time—it is mostly head and shoulders stuff—but the cameraman has managed to get some variety of viewpoint, and the few cuts to the various angles are neatly contrived to maintain fluency of action.

Camera angle and cutting demand particular care in a film such as this in which the movement is continuous and conforms to a pattern, for illogical angles and sudden cuts will disturb the rhythm, while insufficient change of viewpoint will result in monotony. Movement must flow smoothly from cut to cut, and if you are working on your own that means filming parts of the dance several times from different positions so that you can select the right frames at which to cut: e.g., medium close shot: dancer begins to pirouette; cut to shot taken from a step ladder showing continuation of pirouette.

### Camera Angle

Camera viewpoint must necessarily be more limited in a film such as *Basketry* because in an instructional subject pictorial pattern must be subordinate. The various processes of basket-making are all very similar, and if the audience is to be shown exactly how to plait and twist, every camera angle must be chosen to make it as easy as possible to focus on those operations.

Further, much of the film must be in close up; and with close-ups of hands doing things there is always the danger of the fingers sometimes obscuring the action—one has to shoot straight down on to the operation to avoid this. Miss Green has not cleared all the hurdles but she has shown the entire process with reasonable clarity from start to finish.



Beer at the stroke of a crayon! A frame enlargement from "Poor Man's Picasso" by the Cardiff A.C.S. See "Music Hall", col. 2.

### SLAPSTICK

There is an art in falling—ask any acrobat; and the art in the knockabout film is the timing. If your players are not nimble athletes, you are tempting fortune in producing a slapstick comedy no less than if you embark on a drama with inexperienced actors. There is some good camerawork from the point of view of pictorial composition in *Quiet Sunday*, by Coventry F.S. Film Production Unit (150ft., 9.5mm.), but unfortunately the chase is unfunny because the timing is bad and the knockabout unconvincing.

### Not Enough Incident

A man makes off with a cycle, is pursued, comes to grief and the cycle is retrieved. That's all—and in fairness one must add that it's about as much as one could reasonably get in the footage; but it's not sufficient. Often enough the basic situation in the professional slapstick is no more elaborate, but it is decked out with a variety of incident and byplay.

There is much more fertility of invention in *The New Member*, by the Planet F.S. (325ft., 16mm.), but nearly everyone overacts in this story of the misadventures of a newcomer to a cine club, and the falling over and getting mixed up with equipment are unfunny. The film lacks the bounce

and zest which should characterise a farce, and in the result one is left with the impression of pleasant folk playing the fool in a rather embarrassing way. But the theme is certainly a good one and the photography is expressive. Planet certainly know how to make films but are less assured over the treatment.

*The Country Pumpkin*, by the Ickenham F.S. (550ft., 16mm., H.C.) is ahead of both these films because the situations, extravagant and at times somewhat laboured though they are, do not depend on mere knockabout and bashing. Here the chase sequence is amusing: pursuit of thief, who has made off with a colossal pumpkin from the flower and vegetable show, by a fat yokel, followed hopefully by aged mother trundling a wheelbarrow.

### Good Crowd Shots

But though the incident leading up to the climax is well contrived, though rather slow (handling of crowds effective, good camerawork and editing) the climaxes themselves are too perfunctorily handled, the ending of the chase particularly so. Pursued and pursuers all disappear into a police-station, to emerge to the accompaniment of a sub-title, "Justice was done", and the bumpkin wheeling out his pumpkin. There was an opportunity here for an amusing scene, and one feels one has been cheated out of it. The leading player overacts but his 'mother' turns in a nicely rounded little character study. The film lacks the assured touch which quick-moving comedy must have, but it does yield laughs.

### MUSIC HALL

Cardiff Amateur Cine Society's *Poor Man's Picasso* (380ft., 16mm.) is a film record of what seems to be a music hall act. Had it been shot as the theatre audience sees it—from one fixed position—it would have been dull because remote and static, but there is variety of angle, sufficient close-ups and a good attempt at film construction. One of the two members of the act draws a door which opens to admit the funny man. The first then draws a stove which explodes, a birdcage with a moving 'bird', a clock with a pendulum that swings and a barrel from which they draw real beer.

By their very nature and purpose the props are patently contrived and unreal, and it says much for the Society that they should have been able to make a quite successful film out of material designed for another medium. But since their purpose has been merely to record, the film cannot get very high in the list.



## ROUND-UP

Among the holiday films we liked . . .

. . . the running gag (not driven too hard) of the unsuccessful water skier in Harry Birrell's *Alpine Summer* (400ft., Kodachrome S.O.F.). The colour continuity is inadequate but the running commentary helps to bind the film together, and the camerawork is steady.

\* \* \*

. . . Derek Aitken's attempt at sequence building (instead of being content merely to string together a succession of shots) in *East of Harwich* (380ft., 8mm., Kodachrome). But although he was fascinated by street scenes and other places where there was a good deal of activity, there is a marked dearth of people in this film.

\* \* \*

. . . the careful editing of *Sojourn in North Wales* (200ft., 9.5mm.) by Sidney A. Shaw. If he had taken as much trouble over shooting the principal material as he expended on continuity shots (apparently taken after the main body of the film had been shot) to furbish that material up, the film would have been much more satisfying.

\* \* \*

. . . the very good establishing shots which open *Coxwold Canvas* (350ft., 16mm., colour), by Mr. and Mrs. D. C. Ramsden. But thereafter, unhappily, the film deteriorates into a series of shots of flowers, a character with a cine camera providing a tenuous thread of continuity and a rather alien note of humour. The flowers are not identified and we are told nothing about them. The whole thing could have been done much more cheaply on film strip. Fine colour and restrained camerawork.

\* \* \*

. . . the evidence of design in cutting (e.g. in shots of lake trip) in *Lovely Lakeland* (400ft., 16mm., colour) by James Gray. Although, however, the views are nicely seen and there is a sequence at the end of the Wordsworth centenary celebrations, the film is too objective. Mr. Gray has tried hard to make it into something more than a scenic but has handicapped himself by concentrating too much on views of the landscape.

\* \* \*

. . . the fact that every shot in *Scandinavian Holiday* (550ft., 16mm., colour) by Doris Crompton and Ellaline Jennings is just about the right length, and the eye for

pictorial effect evident in it. The film has a pleasant dignity but it is rather remote—almost exclusively views and very few close shots.

\* \* \*

. . . the camerawork—much of it strikingly good—in the same producers' *Whitsuntide in the Lake District* (500ft., 16mm., colour). But against the pictorial composition and the care taken to portray movement must be set the inadequate continuity, the disturbing alternations of the mobile and the static, and the lack of penetration. The girls in the party appear to have spent their holiday entirely in wandering round the countryside. Did they never stay anywhere or stop to eat?

The sub-titles, though laconic, give too much information; e.g., the familiar "We go to . . . after visiting . . ." technique. After seeing shots of the first place visited (mentioned second) the audience may well forget the name of the second place (mentioned first).

\* \* \*

. . . the sense of progression in *Great Gable* (400ft., 16mm., colour) by Dr. J. Macfarlane Cowan and the use made of the three climbers in securing continuity. The author knew what he was about. The film must have been shot off the cuff but is much more coherent than most of the kind. The inspiring panoramas have not inspired dizzy pans, but the last shot seems to be a pan through 360°. It's a pity a tripod could not have been used.

\* \* \*

. . . the pleasingly composed views (with which the prosaic street scenes contrast oddly) in P. T. Startin's *Prague—The City of a Hundred Spires* (380ft., 16mm., colour). The film does not reveal the heart of the city but it shows its face. The sub-titles are rather trite.

\* \* \*

. . . the cohesion of *Holiday Afloat* (350ft., 16mm., colour) by J. M. Langdale, who clearly has cultivated a visual memory. Continuity is also assisted by the pleasantly light titles. On holiday one invariably has to shoot as opportunity offers, but if you remember what you have already taken you are better able to withstand the temptation to film haphazardly, and instead will try to find material which will assist the logical unfolding of the theme or supplement what has gone before.



This happens to be a production still of a story film in the making—Albany Productions' "The Girl Who Came Back"—but the scene will recall to the experienced worker an important point regarding the making of documentary films. A film consisting for the most part of landscape shots is a scenic; it could even have claims to be an instructional picture. But it is not a documentary. So many documentary films fail because the makers have not fully realised what documentary is. It is not enough, for instance, merely to show the face of Britain. You must probe beneath the skin. This article will help you get things in the right perspective.



## PLANNING A DOCUMENTARY

By KENNETH A. S. POPLE

Last month I suggested that we could produce these two treatments of a film about a signal-box:

(1) Explain simply and straightforwardly how the signalling mechanism works, and what the men do to operate it. This treatment, I suggested, although often classed as documentary is, in fact, plain instructional or interest;

(2) Ignore, if necessary, detailed explanations, but try and capture something of the "magic" of such complicated apparatus working smoothly to produce order out of what so easily could be chaos. You may remember that I indicated that this treatment looked more like a documentary because in it we were concentrating not on the superficial but on the fundamental purpose which all signal-boxes serve.

There is also, however, a third possible treatment:

(3) Have two of the signalmen in love with the same girl, and so create a drama all the more tense because played out in the confined space of the cabin where the rivals cannot easily escape each other. This treatment is obviously pure fiction in the sense that the events are certainly not a necessary part of a signalman's activities, nor do they need a signal-box. A lighthouse would have served.

Now the problem which we have to face in making a good documentary is twofold. We have to decide what is the best documentary approach to our chosen topic, and, having found it, we have to emphasize it on the screen in such a way that our audience is left in no doubt as to what we are driving at, yet at the same time finds it interesting and perhaps even gripping.

### *Solving the Problem*

Now to try and solve this second problem, let us take a leaf out of the handbook of the producer of fictional films. He makes his films interesting by dramatizing his stories. To dramatize anything, we show the main characters or subject engaged in some sort of physical or mental struggle.

This is implicit in the fictional treatment of our signal-box film just quoted. Two of the signalmen are in conflict in that they are rivals for the love of the same girl. By showing this conflict building up to climax, we keep our audience in suspense and at the same time tell the story.

"But," you say, "if I apply this idea of conflict to a documentary treatment, I find myself in difficulties. All that seems to happen is that the men go quietly about their work, smoothly and efficiently controlling the flow of railway traffic. What



Members of the Wulfrun A.C.C. shoot a scene for their publicity film, "As Others See Us," which was screened nightly for a week in the lounge of the Savoy cinema during the run of the professional film, "Happy Go Lovely." Below: a frame enlargement from a 1950 Ten Best winner, "Nan-hurst," a film about a residential school which goes beyond the mere descriptive to state a case and present a point of view.

possibilities of conflict are there in that?"

Well, clearly there is no obvious and direct conflict we can safely use. On the other hand, there is *possibility* of conflict—and we can use that to serve the same purpose. I have already mentioned that a simple documentary approach to signal-boxes is to look on them as things which have the purpose of controlling railway traffic and preventing accidents. They and the men who operate them are employed for that one purpose. Nevertheless, the possibility of failure, i.e., of chaos or accidents, always exists.

### ***Dramatizing the Routine***

If, therefore, we film the routine of the signal-box in such a way as to emphasize that, but for this routine, accidents and confusion would occur, then we can thereby give considerable dramatic weight to our film. Our audience will come to visualize the goings-on in the signal-box as things which not merely happen, but which must happen or else . . .

It is obvious that this "conflict" is a very different thing from the conflict of a pure fiction film. Rivalry for the same girl is a direct and obvious conflict; the dramatic forces are unleashed and engaged in combat to see which will win. But in our documentary theme, the dramatic forces are well in check. The signal-box is working smoothly and accidents are being prevented. There is no direct conflict between signal-box and chaos; there is no indecision as to which is going to win. The signal-box is nicely in the mastery and while it remains so, there can be no chaos.

In other words, the dramatic forces

remain balanced—often so nicely balanced that in real life we scarcely give a moment's thought to the possibility that an upset could occur. It is this ability to perceive things, topics or events as being the product of perhaps unseen forces, which distinguishes the good documentary producer.

This idea of documentary drama as expressing an uneasy state of balance, or a vulnerable relationship, is a valuable one which we can apply to a large number of documentary themes. Suppose, as an example, we apply it to a film about a road-sweeper.

At first sight, there may not appear to be anything very "documentary" about a road-sweeper. But we can always perform the useful little trick of asking ourselves why road-sweepers do their job at all. A list of answers might include: "to earn their living"; "because they are content at the job"; "to keep the gutters clean"; "to maintain public health and to prevent the spread of epidemics". The last answer



would seem the best for our purpose. We therefore decide to take as our theme this idea of a road-sweeper as one who prevents diseases and epidemics.

Now to dramatize our theme, we have to sort out the two sides of our "conflict". In this case, they are obviously the function of the road-sweeper in cleaning the streets (white), and the possibility of epidemics (black). But we have to be very careful in putting these two into some sort of dramatic conflict. It would not do to arrange them like this :

### **Too Much Black and White**

A road-sweeper does not do his job properly. As a result of his negligence, an epidemic breaks out which kills his own son. At the end of the film we see our road-sweeper, penitent and contrite, doing his job properly.

The trouble with this treatment is that the epidemic (black) has been allowed to come into direct conflict with the function of the road-sweeper (white), a characteristic which is more suited to fiction than documentary. Moreover, not only has the black been brought into direct conflict with the white, but it has actually defeated it. The epidemic which road-sweeping is expected to help suppress actually breaks out, and by killing the road-sweeper's son, achieves an unpleasant dramatic victory which even the sickly ending cannot palliate.

Much better for our documentary purpose to keep road-sweeping well in the mastery, but to emphasize its importance in life by implying by contrast what might happen without it, or what has happened in the past without it, or what happens in other lands without it. So we decide on a simple—if not easy—treatment as follows :

### **Maintaining Balance**

A road-sweeper is shown sweeping the gutters. Dissolve to historical pictures of streets filled with filth, portray epidemics (again historical), perhaps include some shots of the less sanitary parts of the present world, more epidemics (foreign), dissolve back to our road-sweeper patiently sweeping the gutter. The important point about this simple (naive, you may think) illustration is that if the balance of this little film is carefully maintained, we should have produced a cameo which is at least dramatically honest and straightforward.

In the next article, we will discuss to what extent we can apply these ideas to more advanced themes, and there will also be a short list of documentary categories grouping together apparently different topics under similar themes.



The director of a 9.5mm. film produced by the St. Andrews A.F.G. of Cheam uses a 35mm. viewer adapted for sub-standard work.

## **RUNNING COMMENTARY**

# **The Technique of Blooping**

By SOUND TRACK

**T**he keen gardener ties on to his bushes and things white celluloid "Excello" labels on which he writes such names as "Emily Gray" and "Viburnum Opulus Sterile" in black ink. This ink demands a clean pen and a steady hand, or it blobs hellishly, and the anguished gardener has to black out the mess and start a little further along. I idly spread a little of this ink on a bit of film, base side, but it dried with a crackle pattern, just as Indian ink does, so it is useless for blooping.

All this reminded me that in splicing it often happens—especially when it has been done rather hurriedly—that at the overlap a light portion of one frame suddenly displaces a dark portion of the different, adjacent frame. In these cases, try splice-blooming. It works wonders.

There are two reasons which cause people, both technical and otherwise, to "notice" splices on the screen: one is sheer picture unsteadiness due to bad splicing alignment or bulges or projector gate instability; the other occurs even with a perfectly steady passage through the



Fig. 1

projector, and is due to light flashes on the two frames affected by the splice. Dark flashes, to use an emphatic contradiction in terms, are *not* noticed! Obvious action, therefore, is to transform the light into dark by applying blooming ink both to them and, where necessary, to the thin white line that always appears at one end of the splice if a shade too much emulsion has been scraped off.

### Making Wipes

The other extremely useful application of blooming ink is in making wipes, both regular and special. A regular wipe is too easy: (1) you lay the shot to be wiped, emulsion down, on a sheet of glass or other firm, smooth material, paperweight each end; (2) decide how long the wipe should last, range generally being from 8 frames in a fast action sequence to 24 frames for slow tempo, useful average around 16 frames; (3) decide direction of wipe, which should suit direction of action, if any, but should in general be in the same direction throughout a film; (4) place ink rule over film to suit requirements (2) and (3); (5) firmly rule the line representing the wipe edge, using preferably a draughtsman's ink-pen, but alternatively a good smooth nib, charged with blooming ink. Practise first on a bit of scrap film or you will do the gardener's act described above; (6) (and last) fill in one side of the line with blooming ink up to frame edge.

### Irregular Wipes

With 8mm. and 16mm., it is best *not* to put any blooming ink on the margin. Usually one or two complete frames are bloomed at the thick end of a wipe. A variant is the wipe-mix, the two shots to be so mixed being *first* spliced together, then by the above method wiped in and out as a pair. If the backgrounds are similar, even though not identical, you can cheat a bit with considerable effect by, as it were, failing to complete either section of wiping (see Fig. 1).

I apply the term "irregular wipe" to those odd cases wherein one wishes to remove unwanted material from the frame, or to focus attention in a certain quarter. Suppose you have a two-second shot in which some highly undesirable feature such as a studio light can just be seen right at one side of the picture. Well, if the background is reasonably dark, bloom off that

side of the frame. You can get away with it on a short shot, if it is limited to a small fraction of the frame width. Or suppose you have shot a scoreboard covered in writing of which only a word or two matters to the film, then either throughout the shot, or by partial wiping-out, bloom out the two sides of the picture so as to focus attention on the important matter at the centre.

The important points to remember in these blooming techniques are that the edge of the bloomed area must be dead straight and free from blemishes; and that the filling-in up to this clean line must equally be solid and complete. A hesitation in the line, or a smudge caused by ruling with an un-relieved rule—that is, pencil-ruling as opposed to ink-ruling—absolutely wrecks the effect. In cases of dire necessity, however, first-aid to retrieve a disaster is done by scraping off excess blooming-ink with a razor-blade. It is far better to cut and splice in the middle of a wipe, and renew the line on fresh frame area, than to try to repair more than a minute blemish. Filling-in is best done with a fine brush, cleaned subsequently in film cement.

### MORE ABOUT REDUCING

When this column wrongly stated (April, 1951) that Farmer's reducer increased contrast, but later corrected this theoretical error with an example of how it seems to happen in practice (July, 1951), it little realized that it would receive another brisk correction as late as February, 1952! But it did, and since this indicates interest, here are more practical points about using Farmer's reducer.

Many shots have no completely clear highlights. If you cut in among them a similar shot whose highlights *are* clear, there is apparent a queer discontinuity, noticeable as "something wrong" even to the least technically-minded.

There is equally a certain implied continuity, in a given sequence of shots, in the darkness of the shadow portion of the frame. If, therefore, you reduce a shot to the stage at which its shadow areas are lighter than this standard, you again break the continuity of the photographic quality.

Obviously, when you undertake reduction, one or other of the above effects is likely to appear, so it is important to be sure not to carry the reduction too far. For example, a very contrasty shot, with some full black



shadow but some nearly clear highlights, will soon clear its highlights completely in reduction, and so come under the first of the above categories. But if a shot has a medium contrast range, and is simply under-exposed to the extent that even the highlights are quite dark, then by bringing these highlights to an acceptable brightness we are bound to make the shadow areas of the picture a bit pale.

### The Extreme Case

Consider the extreme case such as the beginner's error of an interior lit by a ray of sunlight: this is so contrasty that reduction sufficient to make the shadow areas visible will entirely burn out the whole area illuminated by the ray—a deadly effect on the screen. The only type of "impossible" shot that is made possible by later reduction is one of reasonable contrast; for example, light interiors shot by daylight on a dull day that required, say,  $f/2.5$  could be shot with a lens of maximum aperture  $f/3.5$  and made of fully acceptable quality by reduction.

I do hope consideration of such cases will emphasize the vital necessity, during reduction, of having handy for comparison a few frames of similar subjects with the characteristics of shadow and highlight rendering you wish to achieve by reduction. By constantly comparing these with the shot being reduced, you can stop the reducing action at the precise moment by plunging the film into a large dish of clean water.

To re-cap on Farmer's reducer: you dissolve 2 ozs. hypo in about 10 ozs. water, and, separately,  $\frac{1}{4}$  oz. potassium ferricyanide (dangerous poison) in 4 ozs. water. Put enough hypo solution into a dish to cover the film width. Put in the shot, passing it

between your fingers (unless they are horny) to ensure wetting: add about a sixth of the ferricyanide solution, keep the film on the move, ensure adjacent coils do not touch for more than a few seconds at a time. Constantly compare against your sample frame.

It sometimes happens (to me, at any rate, I hasten to add, in case I get *another* letter from a chemist!) that the action is rather slow at first, and after about five minutes you have to add another dollop of ferricyanide; then watch *extra* carefully as the action may speed up and, unless you are vigilant, you may over-reduce. So keep an eye on those sample frames, and work in a good light.

### You'll Be Surprised

Don't splash the stuff around, and keep hands and dishes extra clean. If you have a few spare frames, leave them lying in the solution; you will be surprised at their appearance after really excessive reduction.

Reduction is a process you hope you will never have to use, but it is a great stand-by in reclaiming errors, and once you have the drill established it is a great improver of the *slightly* dense shot—whether dense by your own fault or through the bad-luck of matching difficulties when adjacent shots are filmed very far apart. For further information on reducing, including the persulphate reducer which acts *less* on the highlights and *more* on the shadows and so *reduces* contrast, see the text books, e.g. *The Ilford Manual of Photography*.

### SUNNY NOTE

Any electrical dealer can now supply adaptors to convert practically any type of lamp fitting into practically any other. You can convert large or small bayonet catch (B.C.) to large, medium, or small Edison screw (E.S.) and *vice versa*. One interesting use of the adaptor from E.S. to bayonet is to enable an ordinary No. 1 photoflood to be used in a holder such as a Kodalite which has the screwed socket. A more interesting use, however, and one that can on occasion produce just that additional light which the lone worker so often wishes he had, is for fitting a photoflood into a sun-ray or other health lamp.

These health lamps, which tend to be rather lush and decidedly expensive, mostly have Edison screw elements, particularly for infra-red and radiant heat. To remove these, insert adaptor, and pop in a photoflood, is the work of a moment. And they are first class reflectors, giving good, wide diffused light beams. I was horrified at the length of time we had had one in the house before I realized how useful it was.



Getting down to an angle shot on the 'deceased' patient for the Northampton F.S. comedy short about the National Health Service.



# IDEAS exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World", Link House, 24 Store Street, London, W.C.1.

## 16mm. SPLICER

Sir,—When I changed over recently from 9.5mm. to dual gauge (9.5mm./16mm.) funds would not run to a high-class 16mm. splicer, so I constructed one as a temporary measure. The base is a well smoothed block of wood  $4\frac{1}{2} \times 3\frac{1}{2} \times \frac{3}{4}$  in. The top piece of wood measures  $3\frac{1}{4} \times 1\frac{1}{2} \times \frac{1}{2}$  in. and is fixed to the base by means of an oblong type hinge (size when closed,  $1\frac{1}{2} \times 2$  in.). Six small nails are used to hold the film in position. These were correctly located simply by placing a small piece of film over the block in the required position.

I expect many readers have constructed a splicer similar to this, but I have added two small refinements to aid quicker operation. A small thin metal strip  $\frac{1}{2}$  in. wide was fixed, as shown in the drawing, to form a firm cutting base. It was cut from an old steel shaving mirror.

The shallow groove in the base which takes this was made with a few strokes of a  $\frac{1}{4}$  in. flat file. Finally I made a guide from the same piece of metal. Cutting was done with a small hacksaw, and carefully finished off with a file. The top of the guide measures 8.5mm. or just over  $3/10$  in. wide, and the bottom 6mm., or just over  $1/5$  in.

In operation the top portion A is placed up against the last two guide pins, and the film trimmed with an Ever-Ready type razor blade. The bottom edge B is used for scraping (the measurements quoted allow  $1/10$  in. overlap). The ends are then joined together in the usual way by pressing the hinged block down for about 15 seconds. The splicer has proved quite successful. I have edited about 150ft. of film with it and the splices have held firmly.

WILLASTON, CHESHIRE. D. H. KELSALL.

## TOO LONG?

Sir,—I was delighted to read your leader in the March number: such good sense and such good and much needed advice. I think the mistake we make is in trying to be too professional. This year's Ten Best were a great disappointment to me. They were not to be compared with last year's.

Ah! *Paper Boat* . . . a picture to be compared with Renoir's "Partie de Campagne". But reading your reviews of the ones that failed, I realise what we were spared! No wonder there is a film shortage! 1,200ft., 850ft., 750ft. . . I counted the footage in the films reviewed; there is about £350 worth of stock there. What an extraordinary waste of time, money and effort!

To my mind this really hopeless attempt to reach the level of the expert with nothing more than good intentions and some simple equipment merely results in losing the fresh approach of the amateur without gaining the sureness of the professional. And since the main reason this is happening is the existence of the Ten Best competition, could you not alter the rules to discourage the desperately pretentious efforts which are produced each year in the struggle for fame. Limit the length of the entry to, say, 15 minutes running time and the thing is done!

BIRKENHEAD.

D. W. O'KELLY.

A time limit would have ruled out "Paper Boat".

## MUSIC COPYRIGHT

Sir,—In view of the increasing use which is being made of musical accompaniments to 16mm. amateur films, particularly S.O.F., it is very desirable that your many readers who are interested should be acquainted with the position regarding musical copyright. A proportion of the price we pay for gramophone records is allotted to mechanical fees, which include not only those royalties which, if the original music is still copyright, are payable to the composer or his relatives, but also royalties payable to the particular orchestra concerned. There is therefore nothing to prevent free use of any record as often as one likes, whether played separately or in sync. with any silent film.

The Copyright Act, however, states quite clearly that, without permission from the copyright holder, one cannot use an existing performance, that is to say, one which has been recorded elsewhere or even one which may be taken off the air. It may not be generally understood that there is a copyright

in the actual performance, and that you may not use the "output", so to speak, of an orchestra's work without paying for it. In this country the Musicians' Union can take proceedings against anyone who infringes their rights.

It is obviously not practicable to prevent amateurs from recording whatever music they please but they ought to know the position, especially if there is any likelihood of their desiring later to make any kind of commercial use of such recordings, whether as sound films or otherwise.

GEO. R. VOLKERT, C.B.E., F.R.Ae.S.  
BRISTOL.

### PROJECTING KODACHROME

Sir,—I have been a regular user of 16mm. Kodachrome since its inception, and have had constant trouble in maintaining focus with it—especially with cut-in shots. This is, of course, due to the lateral curvature of the film causing the emulsion to bulge in the gate. However efficient the projector, and particularly with large aperture projection lenses, it is never possible to obtain a good performance.

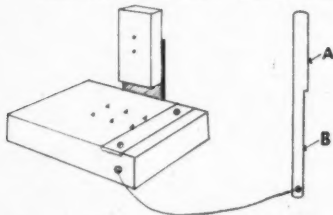
There is a simple cure for it, though. If the film is kept spooled emulsion inwards, and fed to the machine anti-clockwise, perfect projection is assured. Most projectors, both belt- and gear-driven can, with a little thought, be used quite safely in this way and without damage to the film.

ASSTEAD. D. R. KNAFTON.

### FILTERS FOR THE EUMIG

Sir,—Norman Fagg's letter (Feb.) was of great interest to me as I also have an 8mm. Eumig C3 camera with f/1.9 non-focusing lens and coupled exposure meter. I heartily endorse his comments on the instrument. He apparently does not know, however, that filters are obtainable, in push-on mountings, in yellow-green, orange and u.v.

To allow for the difference in exposure a push-on cell cap, which consists of a slotted disc, is available to fit over the light-meter cell. That for the yellow-green filter has



This diagram shows the salient points of the home-made splicer described in "16mm. Splicer" on the opposite page.

six radial slits which cut the light reaching the cell by half. For the orange filter another cell cap with only three slits in it should be used. I haven't one of these but I made a three bladed shutter quite easily from a thin piece of metal cut from the diaphragm of a cigarette tin.

I insert it between the cap and the cell and it quite successfully blacks out three of the six slits. The filters and caps are available in Austria for about 3s. each.

LONDON, S.W.1. D. B. HARRIS.

### FEELING BLUE ABOUT IT

Sir,—The traditional rivalry of the two great universities is nowadays more honoured in the breach than the observance; but I must confess to being stung into making one or two observations about the Oxford Film Group's article in the Feb. issue. I think it is only with reservations that one can call their interesting and unusual project an amateur film at all.

Their equipment appears to be professional equipment, borrowed; the money with which the film has been made has been obtained by devious means from persons and sources otherwise unconnected with the film (which is, after all, the practice of the professional film world); and few, too few, of those most intimately connected with the planning and production of the film seem to be genuine undergraduates. Finally, I cannot see in what sense a film which features professional artists—no matter how freely their services may be given—can be termed amateur.

These modest complaints are of course leading up to some information about the progress of amateur films up here in Cambridge. Apart from the normal activities of the Film Society's official production group, who have been busy about a sponsored film for the local Planning Office, a more adventurous and entirely unattached group of five formed itself at the beginning of last year. Starting only with the bare minimum of equipment—a camera, a tripod, and a splicer—and the same meagre monetary resources of the normal post-war undergraduate, they have now completed two films.

No one having had any experience with films at all, a couple of cheap manuals were purchased, and the first film, a newsreel, was successfully finished in the first term of last year and shown to a remarkably patient audience of the Film Society. It was nothing very extraordinary; perhaps the kindest thing one could say is that it was interesting: but it was a start; and it was indubitably the first home-made film to be shown here for some time.

Nothing daunted, the group then set about filming a version of Chaucer's *Pardoner's Tale*, with the co-operation of some actors from the A.D.C. The final copy of this film is at the moment being printed from the edited negative: it is hoped to finish the sound track soon after it returns, and to show the film to as many audiences as possible this term.

The film runs for about twenty-two minutes, and cost approximately £100; this is the amount which we must earn if we are to be able to make another film, this summer, for which the script has already been completed. With the greatest respect to our opposite numbers, we would suggest that this is very much closer to the approach of most of your readers, than that described in the article.

JESUS COLLEGE,  
CAMBRIDGE.

PALLAS FILMS.

#### KODACHROME: DAYLIGHT v. TYPE A

Sir,—I read with great astonishment in "From the Other Side of the Counter" (Mar.) that customers refuse Kodachrome A. Personally I decline to buy daylight Kodachrome on account of its very restricted possibilities. For use by artificial light it is virtually valueless, whereas the A type, with Wratten 85 filter, is as fast as the daylight Kodachrome by daylight. Colour renderings are as near perfection as can be obtained.

I think some users are inclined to blame filtered Kodachrome A for false renderings because they have not been able to balance all lights and shades with the main feature; in other words, the light falling on parts of the scene exceeds that falling on the main feature by more than four times (or, alternatively, is less than a quarter). In either case colour accuracy will fall off.

This, of course, obtains with any colour film, but is apparently forgiven in regular Kodachrome. I must admit I am spoilt by possessing a Norwood Director incident light meter with which contrast balancing is easy! In these days of restricted film supplies, those accustomed to using Kodachrome A (and others if they only knew!) would welcome the elimination of regular Kodachrome in favour of type A.

NEW MALDEN.

RICHARD HARRISON.

#### FILMS FOR CHILDREN

Sir,—*"From the Other Side of the Counter"* (Jan.), brings to notice the shortage of films intended to entertain children. This shortage obtains not only in packaged films, but also in the longer children's entertainment films, although the situation in the latter field should improve through the activities of the Children's Film

Foundation. One of the reasons for this shortage is the difficulty of producing successful films for children; the producers need to spend considerable time and thought on the planning of sound films for audiences where ages range from seven to fourteen.

Your contributor suggests that amateur cine clubs might plan and produce short films for children, and guarantees sale "provided they are of reasonable enough standard". This idea is worth thought, but it must be remembered that children's films are specialised films, and not easy to make. Working on a "cops and robbers" basis may make production easier, but this type of film (like slapstick comedy) is not always so likely to appeal to youngsters as many adults seem to think.

Coupled with the problems of film content are those of film technique, with added difficulties where the film is silent. Much that may be readily appreciated by an adult audience is meaningless to children. Certainly we need more children's films, packaged or otherwise, professional or amateur; but to avoid disappointment over the finished product, their production must be approached with the greatest care. The attitude that anyone can make them will lead to distressing results.

S. G. P. Alexander, 36 Parkfield Crescent, South Ruislip, Middx., a member of the Executive Committee of this Society, is interested in the suitability of films, 'educational' or otherwise, for use in primary schools. He would be glad to hear from others who have experience of the kinds of films most useful for young children or who have practical suggestions concerning their production.

HON. SEC.,

JACK SMITH.

SOCIETY OF FILM TEACHERS.

#### LITTLE DEARS

Sir,—A little while ago I was asked to give a show at a children's party, their ages ranging from six to eight years, so I hired some Mickey Mouse cartoons which I ran through before the show to see that there were no frightening passages. After the first three reels one of the children asked if I had any films with detectives or horses in them. That started a clamour in support and I had to start the projector quickly before further comment could be made. Next time I shall arm myself with a couple of westerns, which will be of far more interest to myself!

WORTHING.

G. NEWMAN.

#### PARTIALLY OBSCURING SHUTTERS

Sir,—Many years ago I had a shutter similar to that mentioned by Sound Track

(Jan.) on an old 35mm. machine and later experimented on 9.5mm., but I must report that I did not meet with real success. The theory that the reduced contrast will reduce flicker may be all right, but the picture is ruined. If, for example, the shutter is blue tinted mica, as mine was, the shadows on the screen become blue. With a perforated shutter, they become grey instead of black. The results are disappointing and I do not recommend the idea.

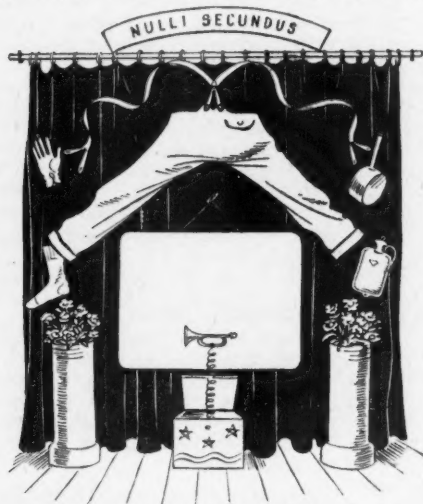
ORISSA, INDIA.

G. A. GAULD.

Sound Track writes : " I have used the idea with success on 35mm. but not on substandard—which is why I offered it tentatively for the benefit of experimenters. I feel however, that a slight lightening of the shadows is a price worth paying for increased screen brilliance."

### BASIC PRESENTATION

Sir,—Having at last succumbed to the persuasive influence of the proscenium builders, examples of whose shrines so often grace your columns, I feel in duty bound to



send you a sketch of my own creation. The screen, as will be seen, is flanked by decorative flower-pots (drainpipes from a neighbouring builder's yard). These, in signal red, subtly harmonise with the artificial geraniums (pillar-box red). The background drape has as its mise-en-scene a pair of trousers rampant (ex-government 32 leg) with flamboyant braces in purple and gules. This motif gives to the tableau, rather cleverly I think, a stimulating 'leap-frog' effect. Various articles are added to the drape in polka-dot style.

In lieu of a rising Wurlitzer I have a small symbolic trumpet mounted on a

jack-in-a-box (borrowed from Junior) whose sudden appearance, at the pulling of a string, never fails to amuse. A spot, concealed in the seat of the trousers, plays upon the instrument while a record of Purcell's trumpet voluntary is played. My audiences have had hours of amusement sitting before my proscenium, which modest success emboldens me to consider quite seriously borrowing a projector. Films maybe will come later. But let us not be too ambitious.

STANLEY HERBERT.

### NOT SPIV SHOWMEN

Sir,—I was surprised to see the paragraphs on "film show spivs" in "From the Other Side of the Counter" (Feb.). I should like to make it perfectly clear that I abhor "spivs" in every shape and form. However, in fairness to those who make a precarious living from the showing of films, it must be remembered that a showman must of necessity be concerned with the £ s.d.; unlike a trader he cannot, for instance, offset a loss on a show against a profit from the sale of a projector. Neither is he in the happy position of being able to use comparatively new equipment—unless he makes considerable inroads on his probably dwindling capital. In fact, that particular item savoured of an advertisement: i.e., employ renowned traders for shows—do not on any account use a private (spiv) showman.

I cannot now afford any equipment or car, but still take a great interest in the showing of films. Would it not be a good idea to start a "down and out spiv club"? GUILDFORD.

ULTRA VIRES.

### THE PERSONAL TOUCH

Sir,—My feelings about what a good amateur film should be are crystallised in a prize-winning film, in colour, about a little boy's experiences on holiday in a seaside town I saw at the club recently. Simple, beautiful to watch and easy to understand, it made the much maligned *Chick's Day* look like a bad dream out of another world. Like *Post Haste* it captured completely the mood of the child and while there were obvious technical faults in both these films, sincerity shone like gold in both. That is what I look for: sincerity of purpose.

I do not condemn the man who dashes around with fellow fanatics intent on expressing a "mood" or emotion, but I would say to him: Don't expect us average chaps to be very sympathetic when you ask our opinion of your finished efforts.

HOUGHTON-ON-THE-HILL.

G. BILLSON.

## FILMS FOR BOYS' CLUB

Sir,—May I appeal to anyone interested in boys' clubs for the loan of 16mm. or 9.5mm. sound or silent films? I have been running regular shows here for many years, and the films would be shown on Son and Specto 9.5mm. and Cinevox 16mm. projectors which are in A1 condition. I would be personally responsible for the care of the films. If anyone would like to pay us a visit I shall be pleased to arrange it if he will let me know in advance.

WOODLEIGH BOYS CLUB, LEWIS CURWOOD,  
27 OAKDALE ROAD, Chairman.  
NOTTINGHAM.

## GOING TO ITALY?

Sir,—I have just returned from a trip to Milan and feel that readers may be interested to learn of the film position there: 16mm. and 8mm. Kodachrome and Super X, in magazines or on spools, are in plentiful supply, being boldly displayed in shop windows. Ferrania stock on 16mm. and 8mm. is also freely available but I had to enquire before I could get hold of any 9.5mm. I don't know if the position is the same throughout the whole of Italy but it may well be in the larger towns and cities.

CATFORD. R. JUDSON.

## AT YOUR SERVICE

Sir,—Thank you for your answer to my query and for the practical way you have expressed the hints on reducing. Hints on various photographic processes I have had from other sources have always been wrapped up in complicated measurements of percentage solutions, minims, grams,

cubic centimetres, etc., and short of borrowing a lot of apparatus and getting out a series of conversion tables, I have just not been able to do anything about them.

HARPENDEN.

G. R. BRANDON.

## STREAMLINING THE ACE

Sir,—It was not long after I bought my Ace (motor-driven) that I found that the transformer and switch could be most unwieldy at times. They were always trailing behind the machine and getting in the way and always seemed to need space out of all proportion to their size. I decided, therefore, to make a chassis for the machine into which I could fit the transformer and switch. How this was done is shown in the drawings.

The chassis is made from  $\frac{1}{2}$  in. plywood. To secure the projector to the top I removed the bolts through the motor, which I then took off, and drilled two  $\frac{1}{2}$  in. holes about 1 in. apart through the centre of the stand. When screwed down the projector is firmly held by the bolts on the motor. The transformer was next fixed in position behind the motor by means of the bolt holes provided.

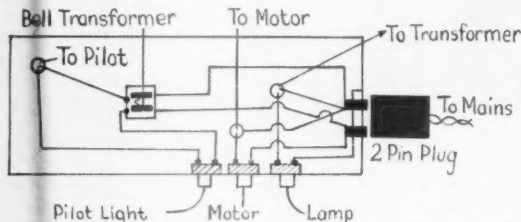
To provide a pilot light I inserted an old bell transformer into the circuit, taking the 6 volt tapping across to a bulb holder on the front (driving side) of the chassis. I found that a 6 volt cycle dynamo lamp gave ample light for changing spools, etc. To complete the job I painted the chassis matt black and fitted three white mains-type push button switches.

PORTSMOUTH.

JOHN G. SANDS.

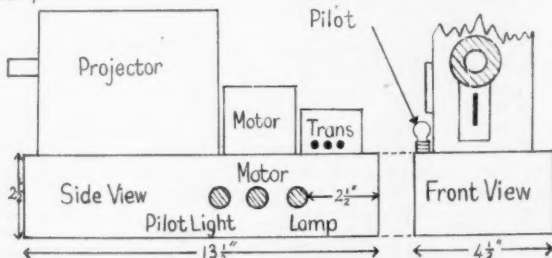
## REWINDING LIBRARY FILMS

Sir,—I have solved the problem, mentioned by Mr. Verney (Feb.), of that last reel of the programme which has either to be rewound twice or returned to the library with the start outwards if you want



The simple wiring scheme used by Mr. Sands (see letter "Streamlining the Ace", in col. 2) is shown in the top diagram. The bell transformer supplies 6 volts to the pilot light.

The drawing (right) illustrates in diagrammatic form the lay-out of projector, motor and transformer on top of the chassis. The figures given are not, of course, critical and may be varied slightly to suit the material available. The switches for pilot light, motor and lamp are of mains push-button type.





to keep your own reel. After the rehearsal (all good showmen have a rehearsal) one is left with a library spool as spare. Rewind reel one back on to the library spool and rewind the last reel on to your own spool.

Now that you have a spare library spool you can continue rewinding the other reels. The take-up spool you are left with is then the library spool. Thus after each show you are left with your own spool spare. The only thing to remember is to rewind the last reel first on each occasion.  
16MM. CIRCLE NO. 7. W. EVANS.

#### HARD TO GET

Sir,—I wonder if other readers have had my experience when trying to borrow free films sponsored by various firms. Each time I have had the same reply: that they are available only on 16mm. What has 9.5mm. done that these films are not obtainable in this gauge?

Another piece of startling news from my dealer the other day was that quite a few of the 9.5mm. comedies available now—including Chaplin films—will not be reprinted as they are being taken over by the 35mm. interests again. If all our best comedy prints are gradually being withdrawn, what is the future of the amateur whose pocket will allow him to use only 9.5mm.?

LOWESTOFT.

S. W. NEWBY.

#### JOIN THE STOCK SHOT BANK!

Sir,—I have been thinking that it would be a good idea if a scheme could be introduced whereby readers could exchange short lengths of films. For instance, Mr. A. has a film about motor racing and wishes to introduce an amusing element into it: Mr. B might have a few feet from a comedy, showing an old boneshaker being driven along furiously, which he could advantageously exchange with Mr. A for something he needs and so on.

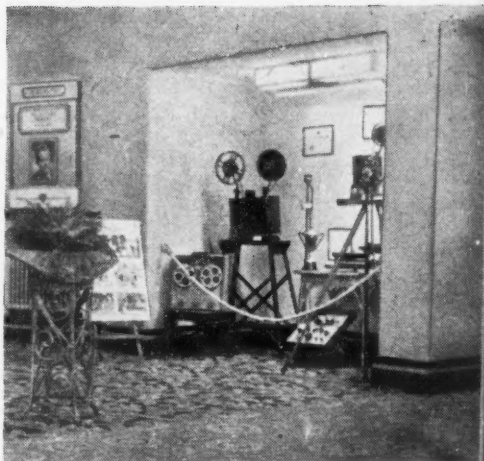
WEMBLEY.

C. A. HUDSON.

We shall be pleased to reserve a corner in "Ideas Exchanged Here" for requests for stock shots, but any shots supplied must be amateur work only—not extracts from professional productions.

#### PROJECTOR SUPPRESSORS

Sir,—My Gem projector was causing terrific interference with neighbours T.V. sets and I tried several types of suppressors to no avail. In desperation I wrote to the Radio Interference Dept. at Brighton and they sent two extremely efficient and polite engineers who are very interested in our hobby. They fitted an unnamed type of new suppressor to each brush head, giving 100% suppression. The cost was only



Valuable publicity for amateur films and for the club itself was provided by this attractive display of substandard cine equipment arranged by the Crouch End A.C.S. in connection with the screening locally of "The Magic Box". Also on display were interesting Friese-Green relics, including the purse containing only 1s. 10d. found on him when he collapsed. A similar exhibition of equipment is illustrated on page 1221.

2s. 8d., the fitting being entirely free.  
HAYWARDS HEATH & R. W. DIXON.  
DISTRICT A.C.S.

#### FILMS OR BUTTER?

Sir,—Mr. Verney (Feb.) queries why British manufacturers are not producing 16mm. cameras. I take it for the same reason that during the inter-war period the U.S.A. introduced the 8mm. gauge. Look at the cost of film today—people are finding it difficult enough to find money for food and clothing! I now only use my Sportster on holiday when, with the aid of my Weston meter, I obtain perfect results—even at f/2.5.

WREXHAM.

GEO. W. TURNER.

#### A HOBBY, AFTER ALL

Sir,—Most of the people who make such strong remarks on home showmanship seem to forget that they were arguing about a hobby. Who can say what one must or must not do where a hobby is concerned? Why get heated or smug about it? Every man to his taste!

SALE.

P. JENKINSON.

... I heartily concur with the many readers who praise your good work, and feel there must be many like me who have found in this great magazine the foundation for better work and ideas for future enjoyment. You have achieved your aim!

BLACKPOOL.

E.J.



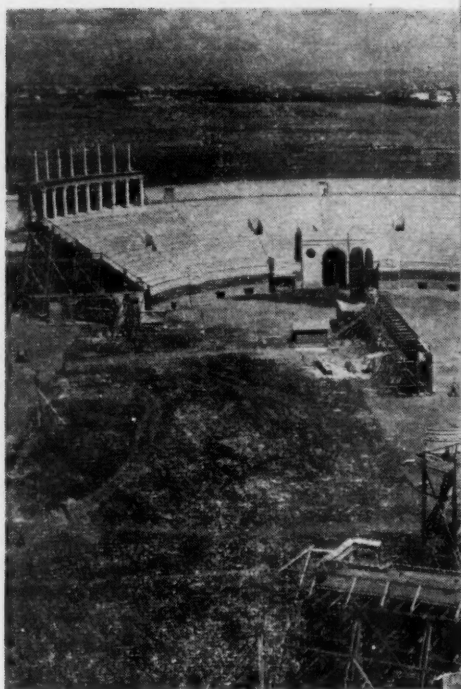
Script-writers to-day have an expression to indicate a character seen on the fringe of a scene. "Brown", they write, "is tipped in left background" or "Smith's hand and wrist are tipped in right foreground", meaning, of course, that only the tip of the character is visible.

The currently showing films *Quo Vadis* and *The Greatest Show on Earth* are crammed with spectacle—Rome burning, chariots racing, martyrs burning at the stake, Christians being mauled by lions, and, in the second instance, the Ringling Bros.-Barnum and Bailey Circus, a train wreck, trapeze artistes crashing to the tan bark from the pinnacle of the big top and wild beasts at large. Yet the amateur need not be envious. One can still obtain free spectacles—for incorporating in films, that is!

#### **Masterly Crowd Shots**

Real fires and circuses can be woven into stories, provided they are tipped in only as backgrounds. The sets for *Quo Vadis* were specially built, of course, and the crowds rehearsed. The lions came from circuses far and wide. But it is all a little too gaudy, too long, too prolix.

The mass movement of crowds welcoming the returning victorious legions of Marcus Vinicius (Robert Taylor) is masterly. Not since the days of *Intolerance* has there been such an impressive aerial shot of sheer splendour. D. W. Griffith had, of course, to do it all by hand, as it were, whereas director Mervyn LeRoy does the foreground



## **The Gentle An**

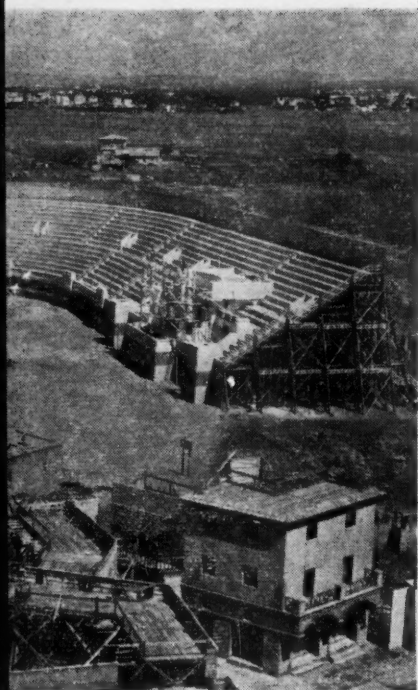
AT YOUR CINEMA

by hand and the rest, so to speak, by mirrors.

The amateur has vast crowds at hand, for free use—football crowds, streaming in to see the local cup-tie photographed from the roof of an entrance would provide a similar mass movement scene, but amateurs seldom think of using them.

Vast crowds apart, *Quo Vadis* is a slow-moving story of a lunatic Nero (Peter Ustinov) whose mad whims are pandered to by Petronius (Leo Genn) because it suits the book of those in high places to maintain the fiction that the 'king can do no wrong'. Robert Taylor, infatuated, pulls wires to get high born Lygia (Deborah Kerr) awarded him as a slave, but learns ultimately to love her nobly when he is converted by her to Christianity.

Peter Ustinov has a high old time as Nero.



## t of Tipping

By LESLIE WOOD

He enjoys himself more than we do as the crack-brained monarch, singing his awful songs in a flat, cracked voice, and burning Rome to make way for a new town planning project! The fire is one of those highly specialised technical jobs in which thousands of oil jets were hidden in door and window frames, a 'consol' controlling the flames at will, but it is the human element, the fleeing panic-stricken crowds which really make the scene impressive.

Amateurs garnering scenes of a real fire could reverse the process—story characters would not be present at the fire (there would be no time for rehearsal) but long shots of a real fire could be intercut with scenes in which a suggestion of a nearby fire had been 'tipped in'. Smoke wafting across the scene and a reflected rising and falling glare would

Photographs show (left to right): Dirk Bogarde in a shot from "Hunted"; one of the largest of the sets for "Quo Vadis", in course of construction at the Cinecittà Studios in Rome. The set in the foreground represents a street in ancient Rome; Cornel Wilde as a trapeze artist in De Mille's "The Greatest Show on Earth"; the last shot shows Dirk Bogarde and Jon Whiteley in the scene from "Hunted" where Bogarde reaches his brother's house on the Scottish moors.



A Technicolor camera crew filming a scene for "Quo Vadis" along the Appian Way (left). Robert Taylor, who plays the part of Marcus Vinicius, is in the leading chariot. The shot of Dirk Bogarde and Jon Whiteley from "Hunted" (below) has the hallmark of the studio where conditions can be controlled and the dramatic effect gauged to a nicety.

indicate the proximity of the real thing.

There are several scenes in *Quo Vadis* in which Nero watches his awful handiwork which, though they contain no actual fire, bear witness to its presence off screen. In one, unfortunately, Nero's shadow is fleetingly glimpsed on the fiery sky, revealing that the distant heavens are only a few feet from the actor!

Spectacle is, of course, the keynote of Cecil B. DeMille's *The Greatest Show on Earth*, a kaleidoscope of circus thrills, heart-throbs and raucous pageantry. One can be as aloof as one likes about DeMille's methods but one cannot deny their impact.

He makes a bad blunder, however, in having a commentator deliver a diatribe which thunders that the circus always drives relentlessly on. Mortals are liable to be run down by its tractors and caterpillars if they get in the way! Since when has a friendly, jolly thing like a circus been a ruthless juggernaut? So take heed; if you *must* put a commentary on wax, tape or wire, be sure you have something worth saying!

### Three-Ring Story

Like the mammoth circus, this is a three-ring story. Betty Hutton, trapeze artist, is furious when her boy friend, the manager (played by rugged Charlton Heston), hires the king-pin of aerialists, Cornel Wilde. The latter turns out to be a sport, especially where girls are concerned, and soon we have a triangle, for Betty finds herself going for the newcomer in a big way.

They outvie each other in the ring, doing

terrifying balancing stunts on the bars. There is a crash. Cornel Wilde pretends that he isn't permanently injured and is callous with Betty because he knows that Charlton Heston is now the better man for her after all. But this, being DeMille, is only to put your emotions through the wringer. That injury isn't so permanent, after all!

Story Number Two is of mystery clown James Stewart, who never takes his make-up





Another sparkling shot from "Hunted". This comes from the sequence where Dirk Bogarde, a sailor who has murdered his wife's lover, is making a precarious journey across England to the North. He is taking 61-year-old Jon Whiteley with him lest the boy betray him to the police.



off. He is a mercy-killing doctor on the run. There is a detective close behind him. Hearts can be heard breaking all over the theatre when the painted clown, to save the life of a dying friend, has to drop his pose and get to work fast as a doctor, thereby handing his own life right into the policeman's hands!

Am I revealing plots? Well, hardly. DeMille takes them out of a well-thumbed file. They give you a lump in the throat, but you can see what's coming a mile off. For the third story we even have a jealous elephant trainer whose girl assistant won't say 'yes' and who, therefore, narrowly escapes getting her face trodden on by an elephant! How that elephant's foot hovers! One's nerves nearly snap—that is, if you believe the mighty leg in the close shots really belongs to a live elephant!

### **Never a Trick Missed**

You see, DeMille never misses a trick. He's a film showman. He gives the masses thrills, colour, romance, but the serious amateur can afford to go deeper than DeMille in his productions by adding credibility and reality as well.

Rivalling the martyrs being dragged away for consumption off the premises by a pack of lions, and a giant wrestling a bull intent on goring Deborah Kerr tied to a stake in *Quo Vadis*, the DeMille opus includes a train wreck so prolonged that one feels carriages will never cease telescoping, leaping into the air and toppling over. It is just as though both Mervyn LeRoy and DeMille were rubbing their hands and saying "Television

can never give them anything like this!" There is no reason why, of course, a circus should not form an impressive, inexpensive background to an amateur two-reeler, with tent-lines 'tipped in' on the shots of the unit's own players to link up already-photographed atmospheric long shots.

### **Realistic Story**

The more mundane but equally satisfying spectacle of everyday scenes—the London docks, the squalid majesty of balconied tenements, the dumpy ugliness of the Potteries, the sweeping grandeur of the Yorkshire moors, and the squat, stony severity of the box-like houses of a Scottish fishing harbour are all in *Hunted*, an uneven, but realistic story of credible people.

Dirk Bogarde is a sailor on the run for having murdered his wife's lover, Jon Whiteley, a very small boy, fleeing from cruel foster parents, stumbles on Bogarde with the dead body of his victim. Bogarde flees, taking the boy with him lest he betray him.

The film is uneven because we never learn how on earth Bogarde lured his victim, a managing director, to a ruined cellar on a London bomb site to be killed. Nor, at first, is it at all clear that Bogarde and the boy have just met for the first time in that cellar. Lastly, one feels that Bogarde is foolish to tie the albatross small boy round his neck, for if the boy did tell the police—which he wouldn't do because he is himself dodging them—his description would not be of much use. Good actor as he is, little Jon Whiteley says only about fifty words throughout the



# The Sychrotape System

By E. W. BERTH-JONES

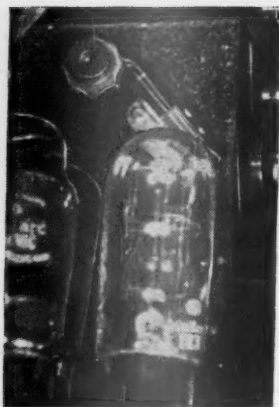


Fig. 1. Cam and relay fitted to the author's LS16.

At first glance, magnetic tape offers to amateurs the ideal method of recording sound to match their films. It is cheap, and wastage is negligible because rejected takes can be erased and the tape used again. It can be cut and joined with ease. The one snag has been synchronisation, since the tape has no sprocket holes for registration, and the commercial production of sprocketed tape offers such difficulties that the cost would inevitably be comparable with that of sound-on-film.

My own method—"Sychrotape"—is a new way of synchronising a tape machine with a substandard projector. There are several systems of synchronising ordinary film, magnetic recording tape with film, notably those of Fairchild, Ranger and Ampex in America and Leavers-Rich in England. These all employ a synchronising track recorded in the form of a signal on the tape to take the place of the missing sprocket holes. Such a synchronising signal is necessary because apart from the likelihood of slippage between tape and capstan, the tape itself may change in length by as much as 1% because of humidity variations.

## Controlled Tape Speed

In these professional systems, it is the tape speed which is controlled, to conform to the mains frequency to which the picture film is locked by a synchronous motor. Amateur film projectors are not normally synchronous with the mains frequency, and heavy flywheels are omitted in the interests of portability; each time a splice passes through (and in an amateur film there can be many) the speed fluctuates slightly. If these fluctuations are transmitted to the tape machine, the "wows" produced will be intolerable, particularly on music. The

"Sychrotape" system therefore uses the tape as the "master" during playback, and compels the projector to follow the recorded synchronising signal with, perhaps, small fluctuations which are quite unnoticeable on the picture.

Another more fundamental difference is necessitated by the fact that the professional systems are required for subsequent dubbing to film before editing, so they concentrate on synchronising only the relative speeds of the two media, without worrying about the run-up from a standing start. "Sychrotape" aims directly at maintaining the relative positions constant, from which speed synchronism follows as a corollary. Incidentally, the tape, when completed, can be dubbed on to a second magnetic machine,

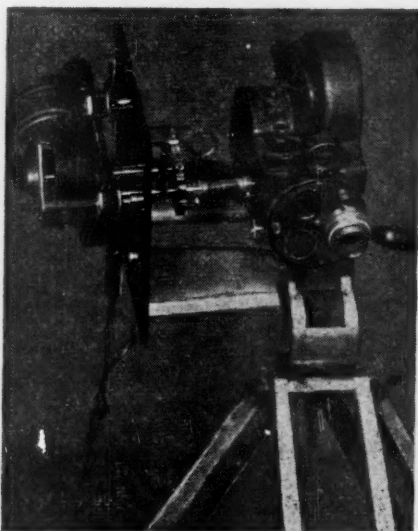
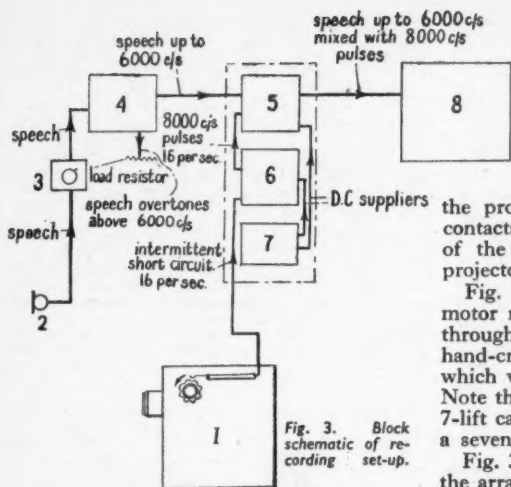


Fig. 2. Gramophone motor and cam fitted to the camera. The motor was needed because the three-minute take to be shot was too long for the camera's own clockwork motor.



either at the same, or some other speed, thus providing a second copy as an insurance against accidents, or permitting background music to be dubbed in.

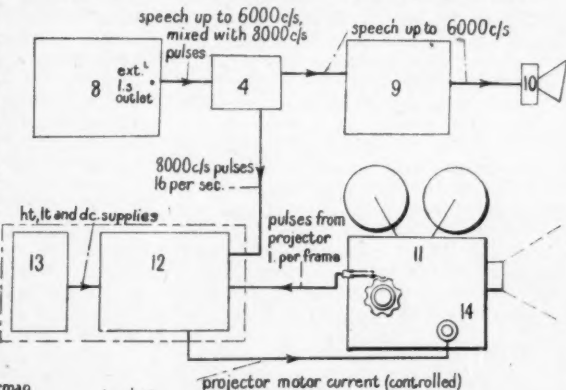
The requirements for a complete "Synchrotape" channel are as follows: a good tape recording equipment (unmodified) capable of a reasonably flat frequency response up to about 10,000 cycles per second, with low distortion; a camera with a governor giving constant speed, and a projector of controllable speed, each of which requires a simple minor addition; an amplifier and loudspeaker (a domestic radio set, with provision for gramophone pick-up input will serve), a recording synchroniser, and a projection synchroniser.

The modifications to camera and projector consist of fitting a small cam on the

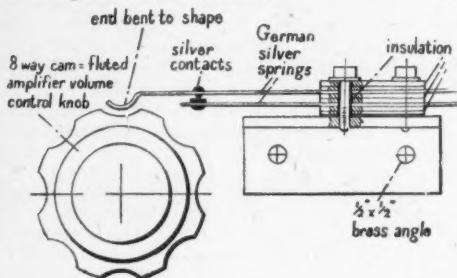
inching knob or on one of the sprocket shafts, for example, which is arranged to open and close a pair of contacts once for each frame. On the projector, the motor circuit must be disconnected at some point, and a pair of wires run from the break to the projection synchroniser, so that the latter can control projector motor. Fig. 1 shows the 3 and 8-lift cam fitted on an extension feed-sprocket shaft on my L.516 or.

Fig. 2 shows a discarded gramophone motor rigged up to drive a Victor camera, through a flexible coupling connected to the hand-crank shaft, for a 3-minute 'take' which was too much for the spring motor. Note the cam and contacts. In this case a 7-lift cam was necessary, as the camera has a seven-picture sprocket.

Fig. 3 shows in block diagrammatic form the arrangements of the recording synchroniser which contains a valve oscillator generating an 8,000 cycles per second tone, and provision for mixing its output with that of the microphone. Separate level controls for microphone and oscillator are provided, and an elementary filter removes all frequencies from the microphone above about 6,000 c.p.s., leaving quality as good as the best commercial 16mm. S.O.F.



Above : Fig. 4. Block schematic of projection set-up.  
Left : Fig. 5. Detail of cam and contacts.



A cable to the contacts on the camera enables the latter to switch the oscillator on and off once per frame, and the mixed output of the synchroniser is recorded on the tape in the normal way, while the picture is being shot. The pulses of 8,000 c.p.s. tone thus become, as it were,

invisible sprocket holes on the tape, superimposed on the sound.

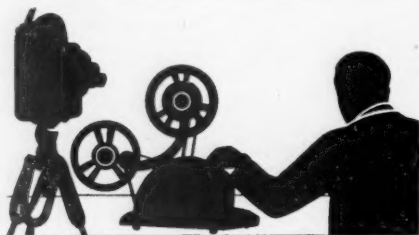
When reproducing from the tape, the output of the tape machine is first fed to a frequency-dividing filter network, which separates the speech from the 8,000 c.p.s. pulses. The way in which this is done constitutes the principal feature of the Sychrotape system. The speech is fed to the amplifier and loudspeaker, and the pulses to the projection synchroniser proper. Pulses from the contacts on the projector are also fed to the synchroniser. The arrangement is shown in Fig. 4.

The projector is set up with a pre-determined start mark on the film in the gate, and the tape machine started. The

synchroniser counts the number of pulses arriving from the tape machine, and compares this with the number arriving from the projector contacts. Any inequality in the two numbers causes the synchroniser to modify the current in the two wires joined in the projector motor circuit in such a way as to bring the projector back into step with the tape. Once the projector has come up to speed, the deviation from perfect synchronism does not exceed about  $1\frac{1}{2}$  frames, or  $1/10$ th second at 16 f.p.s.

*In forthcoming issues we shall publish a survey of tape sync. systems and full details about magnetic recording on film (striped film), a system which offers most attractive possibilities. We have had many requests for back numbers in which we published articles on sound, but have been unable to supply them, so please make sure of your copies.*

## From the Other Side



Meet the dealer as fellow enthusiast as well as the man who supplies your cine requirements

## of the Counter

ON the 15th of every month, the day your *A.C.W.* is published, your dealer stands by his telephone and awaits the numerous calls that are bound to result from his advertising. Not all these calls are blessed with a happy ending for we find that present-day shortages often produce unfortunate misunderstandings.

Because of this we think that a review of our problems might help to straighten matters out. The first point is that all dealers' advertisements have to be written and sent for publication three weeks before publishing date. This forces our copy-writer to sit, pen in hand, crystal ball in the other, trying to work out what secondhand equipment we will have in stock in three weeks' time.

### A Difficult Task

This is a difficult task because it is impossible to tell what will remain unsold by the time the advertisement appears. Popular cameras at low prices are often sold within two days of their appearance in the showroom, and a great deal of disappointment is caused when, in reply to an advertisement, a customer learns that a piece of equipment was sold a week before he heard about it.

Something of this sort that happened to a reader prompted the letter "You and the Dealer", in last month's *A.C.W.* We are sure that every dealer in the country will agree

that the suggestion made—that special goods should be withheld from sale until publication date—is a good one. It should be carried into effect! We also endorse every word of the editorial comment. Further, we intend to try an idea that works well in America. We will call on six London dealers, will appear to be average customers and will try to find out if the complaints brought to our notice are really justified.

### Quite Untrue!

The six encounters should be interesting. We hope to write about them in our next article. We hope, too, to be able to draw conclusions from them and offer our brethren suggestions which will help re-establish the old-fashioned goodwill that used to exist but seems to be sadly lacking nowadays, according to your letters.

We have also heard customers voicing their opinion that we advertise popular secondhand cameras and projectors, not because we have them in stock but because we want to bring people and enquiries into our showroom. This is quite untrue. No reputable dealer would resort to such a shabby trick which in any case would certainly do him more harm than good.

If when, in answer to an advertisement, you call or telephone your dealer and find that the equipment you wanted has already

been sold, why not instruct him to hold the next model for you until you can call? Most dealers are prepared to reserve equipment on receipt of a deposit of 25% of its value. If you are an out-of-town customer and cannot visit the showroom, we are sure your dealer will arrange to send secondhand equipment to you, on approval for a few days, providing you first send him the full value.

The people who really cause us a great deal of bother are the manufacturers who insist on stating that their product is available in abundance when they know as well as we do that they cannot meet the demand and that dealers are kept waiting weeks, even months, before their orders are filled. One firm who have recently advertised their film stated that it is available in all three sizes from your dealer, but we haven't yet received film that was ordered months ago. And they are not the only ones. The solution is in the customers' hands. Write to the firm concerned and tell them about it.

• • •

Here is a question we always expect a prospective customer to ask when he is confused by the three film sizes. "Is 9.5mm. on the way out?" To this we reply with a most emphatic "No." We then point out that fine results can be obtained with 9.5mm. cameras, most of which cost under £30, and that secondhand models are available for as little as £10 or even less. Modern projectors in this size are well designed, no more expensive than the average 8 or 16mm. machine and capable of producing a large bright picture.

We next indicate our showcase, stacked with 'H' and 'P' chargers of film in two speeds and, at the moment, Kodachrome. If this is still not convincing enough, we point out the very large number of printed films available for sale or hire at prices below those charged for films in the other two sizes. All these facts we marshal now to convince you who, too, may be wondering, that 9.5mm. is far from being on the way out. If you are still not sure, just look through "Ideas Exchanged Here" and see how many are from 9.5mm. enthusiasts; better still, ask one of those enthusiasts.

• • •

Always try it on the dog! A customer about to purchase a Mickey Mouse film for his son aged five asked if any of our salesmen had a son of similar age so that he might find out which particular Mickey Mouse appealed most.

The dealer's duty of supplying you with the right equipment for the job at the price you want to pay often demands a compromise for, as you may know only too well, the equipment you really want is beyond your pocket. We quite appreciate the problems of the customer with limited means but we ourselves have a problem. How are we to know to what extent his means are limited?

Very few customers tell us how much they are willing to spend. We quite often come across people who have not set themselves a limit at all and are prepared to lay out a very large amount provided the equipment justifies the expense. As an example, let us tell you of the lady who came into our showroom because she wondered if a home cinema would entertain her children during the winter.

### Television Not Enough

She had television but was not very happy with it for it never gave the children the programme they wanted when they wanted it. We said that we thought that perhaps a cine projector was the answer,

Cine dealer publicises amateur film making: the photograph below shows the foyer display arranged in the ABC Regal theatre at Bexleyheath by Associated Cine Equipments, Ltd., of Erith. The screening of "The Magic Box," Festival film on Friese-Greene, pioneer of moving pictures, provided the occasion. The display, says the firm, helped change the attitude of those who say: "Surely nobody ever buys cameras and projectors now they've got television" and to bring amateur films to the notice of cinema fans who do not realise that films are not an exclusive professional preserve.

The interest aroused was such that the manager requested that demonstrations should not take place after 10 p.m. since the staff were not able to usher out the public and clear the theatre in time! Shorts and a trailer were screened on an Ampro Stylis, and Patheoscope, Specto and A.C.W. collaborated.

A similar display arranged by an amateur cine society is illustrated on page 1213.





If you are making a comedy built round extravagant situations you must make sure you have a player who is able to carry it. Obvious, perhaps? But so many club films fail to achieve the success which their comic inventiveness deserves because the scenes are thrown away through over-acting. Southall Photographic and Cine Society seem to have acquired a useful character actor for their comedy, "The Sword."

and demonstrated an 8mm. machine costing £30, for we had the idea that equipment of this type would suffice. But we were wrong. After the 8mm. projector we went to 16mm. and in three steps were at £90. The lady was then very surprised indeed to learn that sound film shows in the home were possible.

From here we proceeded to a demonstration of a sound projector in her home, resulting in the sale of equipment costing about £200. Then a few days later she telephoned us and expressed interest in a sound projector in the £260 range. We took along a machine and gave a comparative demonstration, left it there and brought back her first purchase for credit. We now realise that she would never have been satisfied with anything but the best—and, of course, in her opinion the best justified the cost.

The Americans with their polished sales technique believe that a salesman does the customer a disservice if he fails to show and demonstrate the complete range of equipment available. Last Saturday we had an example that proves their theory. A customer came in carrying a Bell & Howell Sportster camera. We found that he had recently bought it (not from us) but in poor winter light had quite often found his 2.5 lens too slow.

We asked if he had seen the  $\frac{1}{2}$ " f/1.4 lens made by T.T.H. for this camera, and showed him one. Whereupon he made some rude remarks about the salesman who had sold him a f/2.5 lens, leaving him to discover that what he really wanted was something

faster. We wonder if many cine salesmen are guilty of this fault of not putting the customer entirely in the picture.

A.C.W. badges have certainly caught on, judging by the number of our customers now wearing them. Whenever we see one we know that here at least is one customer who will not have to have the A.B.C. of movie-making explained to him whenever we demonstrate a piece of equipment. We wish that was so with every visitor to our showroom. This week we were asked what lens setting we would recommend for a film to be made in an African forest. Our customer was leaving that day on a business trip to Africa and we learned that his work concerned trees.

One of his office friends had loaned him a Pathe B and asked him in all seriousness to bring back a documentary film of his trip. He wanted the film to run for about half an hour, and so asked for two or three chargers. He was very surprised when we told him the running time of one charger and compromised by buying seven. He then asked us what the B was worth and when we estimated it well below £10, informed us that as he wasn't sure he had insured it for £50.

It would be in very poor taste to regard this man's complete ignorance of our pet subject as a joke; we just want to say that we are sure that with the right guidance he is the sort who will quite soon be wearing the A.C.W. badge. We did our best in the short time he had. We explained about f. numbers, armed him with a copy of A.C.W. and a couple of books on movie-making, and away he went to produce his documentary.





*The shooting of this scene—it involved a long and complicated track up—is described in this article.*

## PROBLEMS OF THE TRACKING SHOT

*Guy Coté, Derrick Knight, Jim Puts and other members of the Oxford University Experimental Film Group contribute a further progress report on their ballet film. Earlier articles appeared in our February and March issues.*

**W**e want to try to outline some of the developments leading up to the taking of a particular shot in our film-ballet and to give an account of some of the major technical problems tackled and the way they were solved.

We pointed out in earlier articles that there was very often a great deal of difference between the artist's original conception and the finished product. Sometimes his ideas were just impracticable. He asked at one point for the dancer to leave behind him a trace of blue light like a smoke trail. The technicians couldn't manage it. Sometimes his ideas underwent modification.

The first sequence was planned to take place in the blind artist's studio full of sculptor's bric-a-brac and paintings; fruit, bread and cigarettes were to be on the table, and there was to be a girl typing. This

studio was additionally to be furnished with a number of statues of abstract conception which were to light up as the dancer wandered among them. In fact, the set became entirely abstract and contained no recognisable elements of furniture, the only link with a real room being the large weirdly designed window resembling a Mondrian painting and which was intended to give a dramatic focus to the whole sequence.

The final set was filled with hanging constructions made of wood lath and plywood painted with all sorts of bright colours and designs. They were used not only as a background to the dances but as an aid to the choreographer in working out dance steps which moved round, under and through them. These hanging sets, which you can see in one of the stills, were also made to dance themselves by being



Part of a short sequence played out entirely as a series of coloured shadows on the studio window. Here the guide overpowers the blind artist.

pulled and twisted on ropes or string.

The set containing them continued to vary up to the moment it was erected. The music suggested certain shots—in particular the long tracking shot described below, and the construction of the set suggested naturally enough the ideal *enchâînement* of dance steps. In general, then, the artist's principle that the film should grow organically was carried out, sometimes with startling results.

The detailed planning and execution of each sequence usually took about a week and went something like this. The composer, under immediate instructions from the artist as to mood, and from the director as to timing, went away somewhere quiet and emerged with a sketched piano score which he then went through with the dancer who had to design his dancing to it. When this stage was completed to everyone's satisfaction, the sequence was choreographed in precise movements controlled by the shape of the set and the rough shooting indications which the director had by this time thought out. After this, the director and the cameramen worked out more exact angles and sometimes managed to complete a shooting schedule. The work was (theoretically)

ready for the day. The assistant director and the producer then got together and produced a shooting schedule to be used in conjunction with the script.

If the right people saw and took notice of this schedule, then the day's work would run smoothly. All sorts of things happened, however. Make-up had to be constantly repaired, a bulb might blow or a vital part of the set might get dirty and have to be repainted.

### Preliminaries

On the set before shooting began, and while the director was giving the cameramen indications about lighting, the dancer (if the shot to be taken was one of movement) rehearsed the particular part of the dance involved. Then the director of photography lit the set with the assistance of stand-ins, referring constantly to the lighting plot continuity so that the shot should be matched with the previous and succeeding ones.

All this usually took about an hour, in which time the rest of the crew laid tracks where necessary and retouched the paint-work if rehearsals had left marks on it. In making the set look photogenic rather than tatty under strong light, we tried (but never succeeded) to rival professional standards. To some extent our failure is apparent in the film. But it would have cost about another hundred pounds to get perfection.

### Lighting Plots

Lighting plots were kept for every shot by the technical continuity girl. They contain precise details of position and type of light, of how the light was masked or spotted, the type of cinemoid gel. used and meter readings at various points of the set. We used the incident light method of exposure calculation with a normal Invercone Weston meter fitting. This was found to be much more reliable than reflected light or direct readings. With studio lighting of the type we had (Mole-Richardson 2 and 5 kw spots), it was also more convenient.

The whole matter of exposure, however, remained controversial. Some visiting photographers preferred their more conventional methods; but we can recommend this one as thoroughly reliable, especially with large sets. It also gave the accurate readings required for colour film.

During the extensive colour tests (referred to in a previous article), exposure was standardised to give the required results, and an allowance was also made (on the recommendation of Kodak) for the fact that

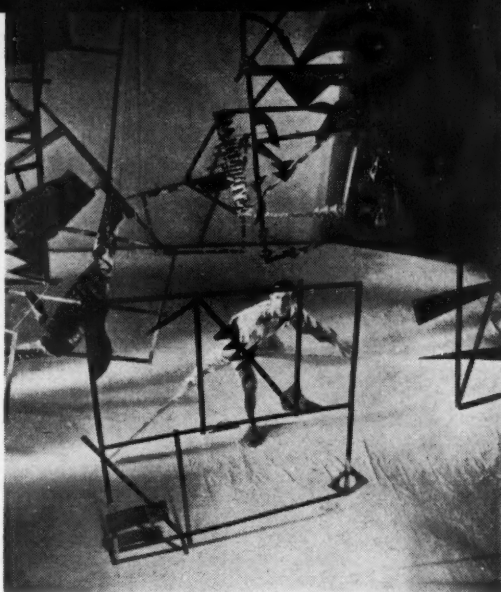
*The blind artist takes his first tentative steps as he feels his way around. This production still takes in much of the set not included in the cine frame area.*

the film would have to be duped. This entailed underexposing the film by a third of a stop, giving our Rochester colour stock an effective speed of 16 Weston. In exposure calculations a correction for coloured light was made to balance the exposures of the white light; readings in red and blue were increased by two thirds of a stop, yellow light by one third. These adjustments were applied to the lighting levels over the whole set to give a regular exposure.

### **Colour Temperature**

The question of colour temperature has recently been discussed in *A.C.W.* by George Sewell. We were loaned a colour temperature meter by Megatron, and found that by using different combinations of our lamps, the colour temperature varied from 28.00° to 31.00°—even higher when we used an arc lamp. We also had a complete range of Kodak Wratten colour correction filters but discovered that we had not the extra light available to make the half stop correction—mainly because of the limitations of our f/2.8 wide angle lens on the Cine Special. Judging by the results, it doesn't seem to have mattered much that we didn't use them.

A series of abstract colour patterns serves as a prologue to the film. The shot which really opens it reveals the blind artist sitting in silhouette, quite still, in front of the large window at the end of his studio. We had to abandon our plan of using glass for this window and had instead to make it out of wood lath to which was tacked white



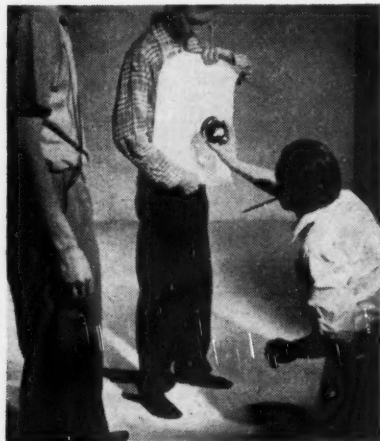
sheeting. It was lit by arc lights placed at the back, and a translucent tint obtained by using coloured gels in them.

The initial bars of the music suggested a tracking shot into the window from a considerable distance away. The camera would travel through the hanging and other constructions, disposed in depth, up to the point where the window was fully framed, and the dancer clearly seen in silhouette. The transition between the abstract colour patterns and this shot was to be facilitated by having lights flashing on the multi-coloured constructions in front of a black background during the track in.

### **Action Stations**

The duties of the crew who managed this long track deserve some mention. The assistant director's main job was to see to it that the detailed explanations of the director were carried out, and to ensure the presence of all people needed for the take. The camera crew was composed of the director of photography, who worked out the problems of obtaining the lighting intensity (from a mirror) sufficient to match the illumination from the arcs at the back of the window.

The cameraman had to construct a black 'nigger', placed about a foot from the camera, in order to provide a fake ceiling for the set. Further, this nigger had to be raised during the track, since the window, becoming larger in the frame, would otherwise have been obscured. The dolly-pusher, under the orders both of the cameraman (who required a steady push) and the director (who gave the speed at



*The director checks the reading of the Megatron colour temperature meter on the standard white card.*



Tutte Lemkow in a frantic dance with human figures who are seen only in silhouette. The film is an attempt to weave dancers, sets and colour into moving abstract patterns. There are three characters, each with his own primary colour and musical theme, and each connected loosely by a story devised mainly to give those working on the film who were unused to the abstract idiom something to get their teeth into.

which the track was to be effected) had also to ensure that the tracks were swept free of the innumerable cigarette ends and other litter which seemed to accumulate in alarming quantities. He was also to see that the join between the two lengths of H joist was smooth and did not jar the dolly.

One continuity girl had to note the technical details of focus, aperture, lens, speed, etc., and also make out the lighting plot; a second made sketches of the scene at various positions of the camera along the track; she also noted the costume used, and the positions of all the props. The lighting plot drawn up under the cameraman's guidance showed the positions of all the spotlights and the intensities of illumination at various points of the set. A crowd of assistants under the supervision of the set director (whose job it was to assemble the sets in the studio) hung the black drapes, the window and the constructions.

### Thirty Assistants

Other assistants positioned the heavy spotlights, while the chief electrician saw to it that the load was evenly distributed over the three phases. Six more helpers were found to handle the mirrors so that the light would fall on the constructions, and never on the window or on the dancer in front. One electrician attended to the operation of the arc lamps.

It took a very long time to prepare this shot and co-ordinate the work of thirty

people, so numerous were the variables. The director's decision to use a wide-angle lens (in order to emphasize sideways movement) meant that extra widths of dra-ss had to be put up and all the spotlights rearranged to provide the extra lighting which this lens made necessary. But it was the decision to go the whole hog and track through one of the constructions, which almost broke the back of the unit and nearly stirred up mutiny.

### Disasters

Suspended from a plank (which was in turn held by a step ladder on one side and the scaffolding tower on the other) was a construction with a large rectangular hole. As the camera approached, this construction had to be dismounted and the parts pulled sideways before the dolly reached it, and in such a way that they did not impede the progress of the camera.

A number of disasters occurred. The construction fell to the floor several times. It got entangled with the nigger on the dolly and fell apart in the wrong places. Shadows were cast on it by the members of the unit dismembering, and it was seldom replaced in the right position. The rehearsals for this shot were therefore particularly exacting and took almost a day. The dolly pusher once or twice imperilled the camera crew riding on the dolly by starting and stopping too suddenly. Often the wheels turned into the sides of the H

girders, rubbed and caused the tripod to shake. The final position of the dolly, travelling most of the time at two feet a second, had to be reached accurately.

Besides having to lift the nigger at the proper speed, the camera operators had to follow focus (to a certain extent) and tilt very, very slowly. Another difficulty was the positioning of helpers and equipment so that they would be just outside the area of view and yet close enough to be effective. Finally, the light reflected from the mirrors fell more than once on to the silhouetted dancer. Six takes of this shot were done, three at 24 f.p.s. and three at 16 f.p.s.

## Which Gauge to Choose?

By IRIS FAYDE

### For the 8mm. Fan's Data Book

A familiar question: how big a screen can one fill? Since the light output of a given projector is fixed within a tolerance for lamp, mains, etc., variations, it follows that the picture size is also fixed for a given brightness on a certain type of screen. For the so-called "standard brightness" of 10 foot lamberts, the optimum screen size for average projectors will be more or less as given below.

	200 watt lamp	500 watt lamp
White screen ..	16 ins.	23 ins.
Silver screen ..	26 ins.	37 ins.
Beaded screen ..	32 ins.	45 ins.

*Note.*—These sizes are approximate only, and refer to machines of average light efficiency. A high efficiency projector can throw a slightly larger picture at the same brightness. The viewing angles for silver and beaded screen should not be more than about 20°, as there is a serious drop in screen brightness when these screens are viewed from the side.

Since the optimum screen size is fixed, the correct distance between projector and screen can be determined (see table below).

Probably the ideal viewing distance for 8mm. is about  $3\frac{1}{2}$  to 4 screen widths, appreciably further back than for the larger gauges. Reason: there just isn't enough fine detail visible in a projected 8mm. film to warrant a very short viewing distance.

#### Distance between lens and screen

		Focal length of projection lens		
		$\frac{1}{2}$ in.	1 in.	1 $\frac{1}{2}$ in.
8ft.	2ft.	1ft. 6in.	1ft.	
10ft	2ft. 6in.	1ft. 10in.	1ft. 3in.	
12ft.	3ft.	2ft. 3in.	1ft. 5in.	
15ft.	3ft. 10in.	2ft. 10in.	1ft. 10in.	
18ft.	4ft. 6in.	3ft. 5in.	2ft. 2in.	
20ft.	5ft.	3ft. 9in.	2ft. 6in.	
25ft.	6ft. 4in.	4ft. 8in.	3ft. 2in.	
30ft.	7ft. 6in.	5ft. 8in.	3ft. 8in.	

When I am asked to give advice on the best gauge for amateur cinematography, I always ask: "Do you want to make a film or an animated album?", for to my mind only the latter and/or reasons of economy could warrant using anything but 16mm. Of course, for the woman with a limited amount to spend on the hobby, and whose sole reason for owning a camera is just to take family records or holiday films, 8mm. has much to commend it.

I must admit that until recently I had no knowledge of, and not even any interest in, this small gauge, for, like so many people, I regarded it as a toy. But when Esther Cook, a Ten Best of America winner, was over here during last year's UNICA Congress, I was most intrigued to see that for her own personal record of the proceedings she used an 8mm. camera, whereas for serious work she relied on 16mm.

#### Good Quality

This prompted me to investigate the possibilities of the gauge. I found, rather to my surprise, that good photographic quality is obtainable, that the running costs are half that of 16mm. and that the equipment is wonderfully portable. You know all this? Well, bear with me—we all have to make a beginning.

I was impressed, too, that colour should be so readily available—in theory, at any rate—for, like most women, I would barter all the monochrome stock extant for colour, but at the same time I must add that I have seen very little consistently good definition on 8mm. and still less in 8mm. colour. I know it *can* be obtained, but to get it consistently demands great care and photographic knowledge (particularly of exposure), otherwise mid-shots are not too clear and long shots are definitely out. Close-ups can be perfect, but very few beginners take them, anyway!

The difficulty of editing such tiny film is, of course, obvious. For personal record films this need be no great handicap, but it is a major disadvantage in making a documentary or film-play in which there has to be a





Night exteriors form a large part of the Ickenham C.S. film, "Sidetracked". For this scene the shop exterior was lit by photo floods 25ft. away. The camera is mounted on a dolly.

considerable amount of cutting. To my mind this drawback completely off-sets any benefits which may accrue from the ability to take quite cheaply copious material for pruning. The slowness of stock for interior work is another obstacle which, added to the other problems, leads me to believe that 8mm. is not ideal for serious work.

I have yet to be convinced that 9.5 is any more helpful. Reasons of economy decide so many novices to start with this gauge, for the equipment is sturdy, the more popular cameras reasonably cheap, and cassettes of film at only 12s. 6d. a time can seem attractive to the casual filmer who intends to stay that way. But for a lengthy film I have proved that the cost of stock is no less than for 16mm.

#### **Short Lengths Wasted**

The nominal 30ft. charger in most cases contains only 27ft., and since on my camera—and it's the same with most 9.5mm. models—the footage indicator was driven from the mechanism and not by the film, there was no positive indication when the end of a coil was reached. It was thus risky to expose absolutely to that point, and I invariably wasted short lengths at the end of practically every charger.

My costs were also increased because of bad processing, necessitating re-shooting, for I had film returned with dirty marks throughout its length, indicating bad washing and drying, and even "ghost" sprocket holes, or bands of lighter density of the same width as sprocket holes down a complete coil. Quality of processing has markedly improved recently but there is still no guarantee of getting

consistently good results, so one has to count on a certain number of retakes being necessary—and up goes the cost of the picture one is making.

If, then, expenditure on 9.5mm. stock works out at £2 10s. per 100ft. for a serious film, and the price of a good lens is the same whatever the gauge, why use 9.5mm.? Because the camera is relatively cheap? But I have yet to see a first class film produced on a medium priced 9.5mm. camera. One can overcome some of its limitations by exercising a certain amount of ingenuity, but in doing so there is always the danger of losing the original idea and its interpretation in technical complications. Even with the most energetic will in the world, many of the disadvantages I have encountered are completely insurmountable except by the purchase of an expensive camera.

#### **A Boon, But—**

I found the cassette—that boon to the beginner—a source of irritation. First, the camera had constantly to be reloaded during a long take because the 27ft. in the charger was exposed in just over a minute, and the frequent interruption of action caused thereby was increased because the camera motor slowed down near the end of a coil and it was therefore necessary to stop for rewinding every 12ft. This, and the well-known trouble of the film sticking in the cassette, refusing to go through the gate, requiring removal from the camera, slapping at the charger, re-loading and starting again, proved a deterrent to natural acting. It was rare indeed for us to get through even a short run without a hold-up of some sort.

I must add that at the time I was using 9.5mm. only a medium speed film was obtainable which gave a very contrasty picture quality on interior work. Nowadays there is a high speed panchromatic film on the market giving 32° Scheiner in artificial light, and I have no doubt that with this stock and a 100ft. spool loading camera a good film could be produced. But since such a camera would cost no less than a 16mm. one, what price economy?

Perhaps there are advantages exclusive to 9.5mm. in both prints and projection? I cannot speak with authority, for the only print I have ever obtained was of such poor quality that it added to my difficulties when projecting at a long throw. I have found, too, that unless constant care is taken with framing, the centre sprockets show—and I am always nervous when projecting originals that I shall lose the loop, the sprocket holes get out of register with the claws, and holes be punched through the film on the centre of the picture frame!

I dislike the unsteadiness of the screen picture due, I think, to the fact that it is not supported by sprocket holes on both sides as is 16mm.; and I believe that the single centre perforation on 9.5mm., which requires that

the film be held more tightly against the rollers at the sides, may be responsible for the tendency to scratch down the edges.

So you won't be surprised that I prefer 16mm.! Of course, I don't mean that one should sigh for a Kodak Special. Few of us have sufficient experience to use one successfully. A beginner can often do better with a Box Brownie than with a Leica! And I believe a beginner at cine does best with a medium-priced 16mm. instrument, fitted with a good lens. When once she has learned to use it, technical considerations are likely to require the minimum of thought, and photography will be relegated to its proper place.

*A broadside indeed! It is right that one should have the freedom to speak one's mind, but it is no less right to add that Iris Fayde's assessment of the three gauges represents a purely personal viewpoint. You may strenuously disagree with it. You may ask yourself why, if a gauge apparently has so many disadvantages, it should be so remarkably popular. Your experience may be in direct contrast to our contributor's. If it is, let us have your point of view.*

*But please do not let us have a slanging match. If, as a satisfied 9.5mm. user, you admit that some of the troubles experienced by Iris Fayde do occur—and all three gauges have their drawbacks—why not explain how you overcome them? Every user wants to know how to get the best from the gauge he favours, and your experience may materially help—but not if you adopt the attitude that all criticism is inadmissible.*

## PAGES FROM A LONE WORKER'S DIARY

By J. VERNEY

**Feb. 5th.** Took the opportunity tonight of viewing a programme of photoplays recently made by some of the leading clubs. The makers obviously had great fun—but I don't know that I can say the same of the audience! Little attention had been paid to audience appeal: well-produced main and credit titles often gave the films a good start, even if they failed to live up to them later! Some of the plots were quite neat basically but had been developed too much and made unduly complicated.

They were all difficult to follow and the continuity was very shaky in places. This was due, I believe, to the fact that the directors had not visualised the script in terms of motion pictures. Sub-titles were little in evidence but although they should always be used sparingly, they should certainly go in if the film would be incomprehensible without them!

Far too many of the incidentals seemed unnatural, leaving me conscious of the fact that things just don't happen that way in real life—and films *must* appear to be real

or I, for one, don't enjoy them. This applies to settings as well as action. In a play you can get away with painted scenery but it just will not do in a film. A sheet of white paper, for example, stuck on the wall and hand-lettered "Police" doesn't convince me that I am at a police station! If you must show a newspaper insert then it is no good using a typewritten substitute. Go along to the local jobbing printer and have him set it up in type for you—it may be more trouble but it's worth it.

Acting ability is not confined to any particular age group but I know that we frequently find ourselves faced with the prospect of using youthful actors to play the parts of aged characters. But don't do it—one of the greatest sources of unconscious humour is provided by young actors playing parts far beyond their age. Professionals often fail lamentably when they try to do it—and it's their full time job! No, choose a player of the right age and type (a cherubic youth rarely makes a good villain) even if it means going outside your own circle.



Norwich A.C.S. are making a slopstick comedy built round the adventures of a tramp with his violin. Is the man on the right director or continuity clerk? The society doesn't say. We ask because continuity is usually regarded as the lady meribers' province — b: cause they have an eye for detail or because the producers jealously guard the more exciting jobs for themselves?

These club films were interesting and it is always of value to see another's work, but from the entertainment standpoint they were disappointing and left me with the feeling that the lot of the lone-worker isn't so bad, after all! Don't be misled by club reports and glossy stills—it is the finished film that counts. Remember, too, that in the documentary field, the lone-worker and club can often compete on equal terms—and put up a show which will stand comparison with the professional effort.

Feb. 11th. Bill, who has just bought a diagonal splicer, was surprised to find that I am still using the "old-fashioned" type—and like it. So many splicers are laborious to use and only really suitable for repairing the occasional break. For editing the splicer must be quick and convenient in operation.

The snag with most of them is the way the comparatively thin cement runs, by capillary attraction, between film being joined and aplicer base. This can be overcome by careful application of cement but I like to apply it generously, with a glass rod, to obviate dry joints.

If the cement gets on to the emulsion side, it doesn't seem to matter so long as the surplus is wiped off quickly. On the shiny side, however, any wiping affects the transparency of the base, and the excess fluid tends to make the joints "cockle" in time—not very pretty, even if the joint is mechanically sound and runs through the projector properly.

Since I wasn't prepared to compromise with the amount of cement I use, I modified my splicer. This was simply done by filing and grinding away part of the bottom plates,

as shown in the photograph. I can now slap on as much cement as I like and, providing I wipe the surplus off the emulsion side quickly, get a perfect splice every time.

Feb. 14th. Went out to tea this afternoon and to a film show afterwards. My host cannot be described as a beginner even though his films, all adequately titled, were of the snapshot variety with precious little editing. As reel after reel chewed through the projector I pondered the pros, and cons, of the lone-worker's popular pastime of making personal films. Why ever doesn't he make a story film, I thought—much more fun to make and edit, and you can feature the family at the same time if you choose a suitable theme.

When it was all over he told me that he *didn't* like story films because, as he put it, once an audience has seen the film they don't want to see it again! But his friends and relations positively lap up his type of snapshot production every time they see it, so he feels that he gets more value for his money! Perhaps there is something in this point of view, for so many folk make films of this type and, as I said, my friend is an able cinematographer capable of making and appreciating films of high calibre.

Feb. 18th. Lectured this evening on "The Cinema" in a "Britain between the Wars" series—an unfortunate period to have picked since this was the time when British films, apart from the amazing documentary movement of the early '30s, were at their lowest ebb. Feature films of first quality came from British studios during and immediately after World War II.

I knew I should require a number of

extracts from well-known films to illustrate the lecture, but didn't realise how difficult it would be to obtain them. The G.B. Film Library couldn't help with excerpts—apparently it is against the film trade regulations to show parts of features—but they compromised with advertisement trailers.

#### **Help from B.F.I.**

The British Film Institute were most helpful; their Film Appreciation section even went to the trouble of preparing for me some brief notes. Several items were loaned from the National Film Library and I was happy except that I was still without an extract from *Blackmail*, the first British dialogue film of merit (in my view) and decidedly better than anything the Americans had to offer at the time.

But luck was with me for I suddenly remembered that I had not considered the 9.5mm. libraries. At short notice I was able to borrow the excellent two-reel Pathescope silent version which contained all the material I should need. Incidentally, this film, made when Elstree studios were being wired for sound, was issued in both sound and silent versions. The latter is generally considered to be the better film, the action being allowed its proper freedom.

#### **The Good Old 200B**

A hurried scout round and I was able to borrow a 200B. Using this machine again, for the first time in years, I was struck by the many good points of its design and began to wonder why Pathescope had not modernised it instead of tooling up for the new Gem.

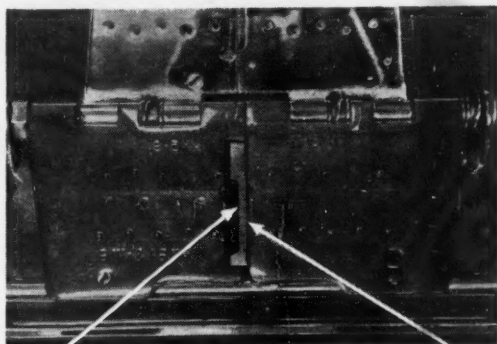
The single-nut tilting, with its large range, proved a boon and I noted in checking the lamp how the lamp-house could readily be adapted to take the standard pre-focus bulb. Were a more modern type of claw mechanism incorporated, giving a quicker picture shift, absolutely flickerless pictures could be achieved with no loss of illumination. The gate and sprockets were slow and troublesome to thread with absolute certainty but these parts could profitably have been re-designed. A separate lamp and motor switch would also be an advantage. I suppose it is too late to suggest that the 200B be put into production again, but it is certainly an idea!

**Feb. 21st.** A visit by another club is an event to look forward to. My local club has tried out most of the possibilities for entertaining members and visitors. Sometimes the latter come to see a programme of our films. Or they might bring over a

programme of their own. Or screentime might be divided fifty/fifty between the clubs.

Generally, however, the visitors cannot muster in full strength and send representatives instead. If the home club's films are shown, therefore, only a few see new films, whereas the great majority of the audience have to suffer films they had seen time and time again. So it might be preferable for the visiting members to bring their own films and equipment every time.

But tonight it was a joint show and the visitors had brought a most interesting collection of films. The home club's were a mixed bag—a representative selection by members on all gauges, including a typical beginner's holiday effort. I was left with the feeling, however, that it is a pity not to



The author has cut back the shearing block and right hand plate of his splicer to prevent excess cement damaging the base side of the film. See entry for Feb. 11th.

show the club's best films on occasions like this because, irrespective of gauge, surely the visitors would feel that the films they saw were the best we could produce? When a sports club challenges a rival to a match, do not both teams put out their best players? Yes, I agree that the less experienced members must be encouraged, but what could be a better incentive than trying to outshine your more experienced rival? It can be done!

#### **Victor Spares**

For some time past it has been virtually impossible to obtain spares for the Victor 16mm. S.O.F. projector owing to the heavy export orders for this machine. A considerable stock of American-made spares will, however, shortly be available from Jackson's Cine Equipment Ltd., 105 High Street, Eton, Bucks., who will also be able to offer to private users and the trade spares for both British and American projectors now being made for them by Salford Electrical Instruments Ltd. The difficult supply position should thus be notably eased. Price lists are in course of production and will be available from Jackson's.





Ickenham F.S. say this was an unrehearsed incident during the filming of their 9.5mm. comedy, and we are charitable enough to believe them. Anyway, it makes a good picture. Close-ups of animals, incidentally, can often be used to good effect as cut-aways, to act as a foil to human beings, or to point the characteristics of people in a slightly malicious way; e.g., follow a shot of gossips with one of hens enthusiastically clucking.

## THOSE CUT-AWAYS

By HAROLD LOWENSTEIN

The other evening I saw some extremely competently made 8mm. and 16mm. colour films taken by a keen amateur ornithologist. Two were shot on the isle of Skokholm off the Welsh coast, and one was filmed way up in the Shetland Islands. With the aid of a telephoto lens many admirable close-ups of birds were shot from a hide situated at about twelve feet from the nests. A memorable shot showed an oyster-catcher (almost filling the screen) settling her warm-spot on an egg. There was also some magnificent colour, notably the turquoise sheen on water, filmed at about 11 p.m. during the white nights of June in the Shetlands.

One might have expected that the least successful part of the films would have been the colour continuity. But no, there could be little criticism on that score, for colour clashes were rare. The lack of polish was in the editing, a recurrent trouble being *broken action*. Let me give an example from one of the Skokholm films. We had seen some shots of the picturesque narrow-gauge pony-railway, on which stores for the light-house are transported. There follow pictures of bird-watchers down by the jetty waiting for the arrival of a motor-boat from the mainland. One of the watchers is seen walking about with a large crab (I think it

was a crab, although I don't recall a close-up which would have made it clear). As he crossed our field of vision from left to right, the camera followed him.

Then, without warning, we cut to a static shot of something different. Was it a fierce cormorant or an amusing puffin? I don't really know. The shock of the sudden switch from a moving shot of one thing to a static shot of something quite different, left me in mid-air.

### A Familiar Predicament

Being stranded is a familiar predicament of every film maker. Perhaps during the taking of a master shot the camera runs out, or the action turns bad, or just by mistake the man with the camera stops pressing the button. And there you are, sitting pretty with your brilliant shot and nothing to follow.

The way to avoid being saddled with strips of film in which the action is incomplete, or in which a pan does not end decisively, is to remember to allow for cutting. But, of course, there are so many factors outside one's control that, with the best will in the world, the amateur cinematographer cannot help finding himself from time to time left high and dry. So act on the advice of professional film-editors: "Don't forget the cut-aways! They'll save you."



Strictly speaking, a cut-away is any shot which does not belong to the main development of the action, theme, or story. Imagine that your theme is *Afternoon on the Beach*. Under such an all-embracing heading every shot taken on the beach should successfully weave into the finished film.

Now let's narrow the subject and head it *John Builds Sand Castles*. In this case extraneous scenes such as: toddler being knocked down by wave; beach entertainers striking their tent; dog fight on beach; bathing girl drying her hair; and ice-cream vendor selling his wares all become cut-aways, useful "off-screen" events to which, when the main development of your action dries up, you may have recourse.

### To the Rescue

In our imaginary subject, *John Builds Sand Castles*, we may have a glorious shot of John "at work" spoiled by his suddenly becoming bored with what he is doing, getting up and walking off or just staring at the camera. Now if we wish a child's vagaries to be the core of our theme, all well and good. But it may be that we won't want to make a film of this kind or that we're driving at the specific idea that building sand castles is exciting and not the sort of thing which John would get bored with.

In the latter event the cut-away will come to our rescue. While John is away from the sand castles, we can use some of the shots taken just for the purpose of "saving" us. How would this look—?

1. John stops work on sand castle.
2. Beach entertainers.
3. John walks away from his castles.
4. Beach entertainers.
5. Close shot of John looking (at entertainers).
6. Beach entertainers.
7. John returns to his castles.

It might work out, in which case we should be saved, but I can hear someone saying: "What about scene 5. From where do we get a shot of John looking?" From a stock of cut-aways, which should contain plenty of shots of your central characters looking in every possible direction—profiles, half full-faces, full-faces, eyes half-up, up, half-down, down. In fact, take as many gradations of direction as possible. Some of them are bound to come in handy.

### The Stock Shots Come in Handy

Let's get back to John at his sand castles. Imagine he suddenly looks up at the sky, then after a moment goes on with his work. A cut-away to a seagull, an aeroplane or a dark cloud sailing by might be appropriate here. Or perhaps John looks over his shoulder, either along the beach or towards the sea. We search through our stock of cut-aways and see what can be done:

1. John looks over his shoulder.
2. Toddler knocked over by sea.
3. Girl drying hair reacts.
4. John stops looking over shoulder and gets back to work.

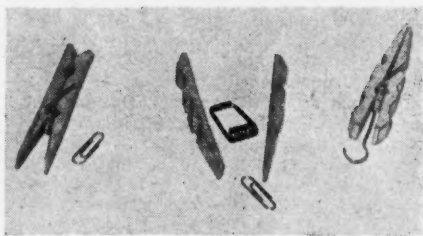
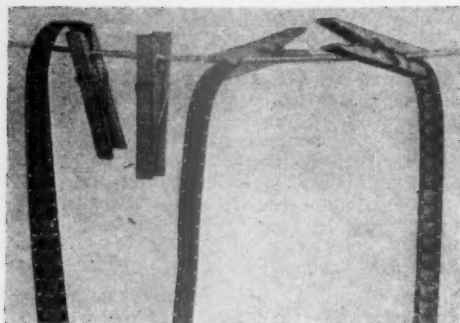
There are two points which this series of shots raises. First let me take a detail. In our stock of cut-aways we had a bathing girl drying her hair. Where does her *reaction* come from? Well, if we're lucky we may find a cutting point where she does *look* at something; and if we're even luckier we may find a frame in which she looks in a suitable direction.

The second point is one of principle. Why, it may well be argued, should we cut away just because someone looks over his shoulder? This is a good objection. It is

(Continued on page 1235)

The scarecrow found it difficult to stand still for the final shot for the Wulfrun A.C.C. 16mm. film, "Nobody's Business".





Left: Fig. 1. Spring clothes-pegs have their weaknesses when used to peg film but it is a two-minute job to turn them inside out (Fig. 2, above) so that they bite firmly.

## Hanging it up to dry

By H. A. POSTLETHWAITE

When you have processed your film there remains the problem of drying it. You can, of course, make a drying drum, taking care to allow for shrinkage as the emulsion hardens, but not many of us are sufficiently handy with tools to make even this. It is nothing to be ashamed of for it seems to me that the man who is expert in making gadgets often finds more interest in doing that than in making pictures. That is his hobby—and a good one, too. But your keen picture maker either (a) gets someone else to do all routine work for him; or (b) gets someone else to make his gadgets for him; or (c) gets along with makeshift devices.

In this matter of drying film I have compromised. I use gadgets, but they are so simple that anyone could make them in a minute or two. I hang the film up to dry in much the same way as a length of roll film or 35mm. film except that, as a 25ft. or 30ft. length is a bit too long to hang straight down, I loop it in festoons.

### Ordinary Clothes-Pegs Will Do

The ends of the film must be held in clips—wooden ones are better than metal. The ordinary domestic spring clothes-peg is perfectly satisfactory with a little improvement. In its natural state, whether used with wet film or dry lengths (for editing), it tends to topple over as in Fig. 1; but turned inside out and with the addition of a wire hook, made from a small wire paper clip, it grips tightly and hangs beautifully. Fig. 2 shows the simple operation of turning a clothes-peg inside out, and Fig. 3 shows how nicely lengths of film hang even when

not weighted. The inside-out clothes-peg is gadget number one.

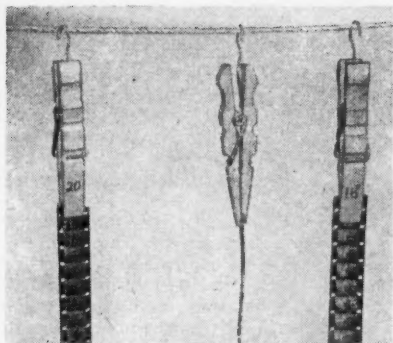
To dry a length of film, then, one needs a temporary line across the room at about the height of the picture rail. One end of the film is held in a clothes-peg clip hooked over the line and the film is allowed to hang in a festoon about four feet deep. It is then passed, emulsion side up, over gadget number two, which is a cradle of bent wire shown in use in Fig. 4, which also illustrates how film then goes into another festoon, up over another cradle and into a third festoon, and finishes up with the end in a second clothes-peg clip.

### Doesn't Collect Dust

The clips and cradles should not be too close together for as the film dries it twists, and if insufficient space were allowed one length might touch another and stick to it. In theory there should be a risk of collecting dust on film hung up in this way; in practice it seems to escape remarkably well, perhaps because the film surface is vertical.

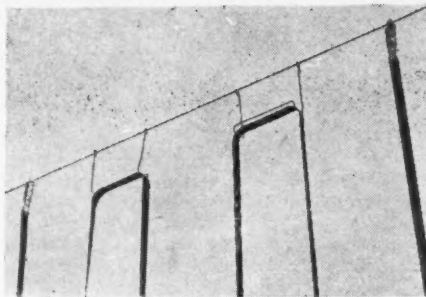
It is well to keep the drying time as brief as possible. An acid-hardening fixing bath speeds up drying; the Kodak formula is suitable and cheap. The hypo plus hardener may be used over and over again, whereas a hardening bath containing chrome alum does not remain efficient for more than a day or so.

Wiping the film down speeds up drying, too, and avoids tear drops on the celluloid. A chamois leather is usually recommended, but a viscose sponge is quite satisfactory. A sandwich made of two of the tiny sponges



sold by chemists at about 8d. each ("for use with wet cosmetics") does very well. A wiped film will dry under ideal conditions in about twenty minutes. Even on a cold moist day it should be dry in a couple of hours.

The reconstituted clothes-pegs come in for all sorts of uses in addition to holding film while drying. If you like to suspend bits of film when editing, the clips, numbered as in Fig. 3, are excellent. Personally I prefer an editing box, plus a collection of



Left : Fig. 3. A wire paper-clip re-bent enables the peg to hang neatly, and it is easy to number it for editing purposes. Above : Fig. 4. A 25ft. length of film hangs in three festoons about 4ft. deep.

fifty-foot spools (numbered) but there are times when the clips are used, too. Again, they will grip a length of flex to hold it in position, fasten together the curtains, secure a diffusing screen over a lamp or the dust cover over the enlarger head. The still photographer will use them for hanging up prints. They make good paper clips. And (this is a warning) they may even be used to hang up clothes to dry!

## THOSE CUT-AWAYS

(Continued from page 1233)

certainly not essential to cut away, but to do so will probably satisfy the audience's curiosity. When a character is distracted by something off-screen, the onlooker's appetite is whetted. He's in the position of the small boy who never stops asking questions and who won't be quiet until we've given some sort of an answer. What did the character look at? A wave, an ice-cream man, a girl dashing into the sea. Something is better than nothing.

It must be borne in mind, too, that the place of the cut-away is in continuous action which has been interrupted or which would become boring to watch if shot in its entirety. If you merely string them together—e.g., father erecting a deck chair, the children running off to buy ices, and so on—you will entirely defeat your purpose because you will have allowed the audience to forget about John. And you will also have produced a very scrappy series of shots.

The cut-in is used singly or in short related lengths to assist continuity. You may well find in your holiday film many such shots which, strung together haphazardly, create only a scrappy effect but which, if separated and put into a context where they have real *purpose*, will make all the difference between success and failure.

From this it follows that they must offer something for which the mind is prepared. It would be grotesque in *John Builds Sand Castles* to introduce the boarding-house landlady doing her morning shopping, or those posh buses which run along the front. Cut-aways must logically belong to both the place and the time. Let me add just three more to our store for the imaginary sand castle film: family unpacks picnic; beach cricket; waves breaking on the shore.

Although cut-aways must belong logically to the space and time of the action, there is no reason why they shall not be filmed *anywhere* at *any time*. This could certainly go for waves breaking on the shore. In professional films this scene might well have come out of the library.

And a word about those *reaction close-ups*, those cut-aways of your central character looking in every possible direction. Keep an eye on the background. If you need a shot of John looking up and left, and you haven't got one, take it to order in the back garden—but against the sky, and a sky which isn't too different from the one on the day the main action was filmed.

Finally, a comment on the Skokholm film. How do we solve the problem presented by a panning shot which, so to speak, stops in mid-air? A let-out would be to join it to another panning shot—if you can find one which does come to rest.

# ODD SHOTS

By GEORGE H. SEWELL, F.R.P.S.

**SPACIOUSNESS.** Amateurs seldom realise the advantages to be obtained from varying the focal lengths of lenses. That may be because the 'normal' lens (25mm. for 16mm. cameras and 12.5mm. for 8mm.) is generally of larger aperture than the others. I have referred before to the use of the long focus lens for close-ups of small objects; as the subject is small it is easy to pile on more light. But even more valuable in some other respects is the use of the wide-angle lens for giving a suggestion of spaciousness to a large scene. In these days of fast film the aperture is generally adequate for even comparatively modest lighting equipment.

Now the focal length does not alter the perspective of the subject one iota but it *does* make the main object in middle distance smaller and surround it with foreground details. Try out the effect for yourself by taking an ordinary still print of, say, a factory scene and enlarging the centre portion to the same size. You will see that this part, which corresponds to the view observed by the 'normal' cine lens, will appear more restricted than the original print suggests.

**WEATHER AND QUALITY.** We took a long shot on a damp and foggy morning. The weather was better in the afternoon, so the cameraman suggested a retake of the scene, which we did. The difference in the overall contrast of the two scenes, though not excessive in actuality (so far as the eye could see), was positively startling on the screen. Don't always blame the lens, the stock, the lighting *et al* for inferior quality. It may be the general atmospheric conditions.

**SHADOWGRAPHS.** I have been struck by the large number of shadows cast by so many of the characters in film settings lit by amateurs. The trouble is partly due to the methods of lighting and partly to the type of lighting equipment used. The average professional studio set is surrounded at the top by a spot-rail, or the lighting units are such that they can be raised on their stands to heights of 10ft. or so. The effect is the same in both cases: the light is projected downwards at such an angle that cast shadows are thrown down to floor level and do not move about the wall behind the characters, thus giving an air of naturalness,

since in nature light falls in that way from the sun.

It is not the least because they offer the opportunity of projecting light from a distance and of controlling within very precise limits its placing and intensity, that I believe so strongly in the use of spotlights in cine lighting. By narrowing or spreading the light beam, a larger or smaller area of the subject can be lit quite evenly; a softer effect can be obtained by the use of 'wires'.

'Wires' are sheets of that transparent plastic material, into which is cast a mesh of wires, sometimes used on greenhouses. A piece of stout wire is bent to form a frame and soldered or brazed at the joint, and the plastic, cut slightly oversize, is placed over the frame, folded at the edges and fixed with the sort of stapler used in offices.

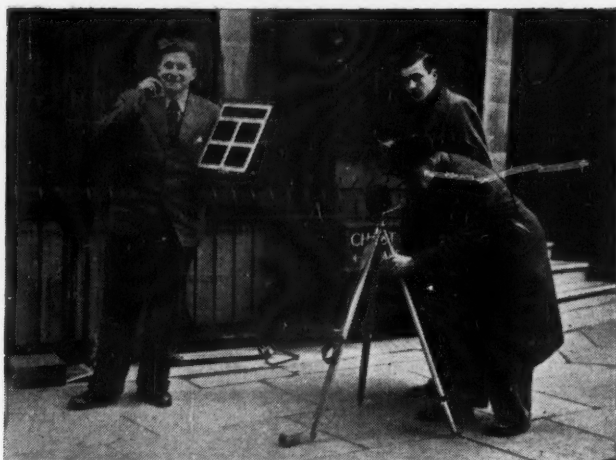
The amateur is somewhat handicapped in this business of eliminating shadows, because his lighting units seldom permit the lamps to be placed high enough. He can, however, avoid the throwing of sharply defined shadows by putting 'wires' over the fronts of his bowl reflectors. There are also on the market some spun aluminium reflectors with concentric ribs that give a nice even flood of light and do not throw defined shadows owing to the large area of the reflector. Of course, if you use such general flooding, it must be associated with light from at least one source—whether reflector or spotlight—that will show a sharper, harder light to give modelling and one directional shadow.

**FROM THE ROSTRUM.** I have often stressed the importance of a firm support for the cine camera, but if you have to go higher than the tripod will give, what then? Use a rostrum. We have been working in a vast engineering factory where the floor heaves regularly in synchronism with the beats of steam hammers, quivers in concert with the vibrations of rolling mills and, in short, provides anything but a vibration-free mounting from which to take pictures.

For our higher shots the company have given us a rostrum built of light alloy tubular scaffolding, with the middle platform about 5ft. off the ground; loose boards can be laid across at this height, at about 8ft. or lower down at 2ft. When you tread on this floor in



A Birmingham Cine Arts Society camera team filming an exterior for their current 9.5mm. short "The Dream". Note the sturdy tripod and the shot number board which will enable shots to be identified for editing.



any of these positions, the whole structure quivers and sways slightly. But if you keep still, this flexible structure damps out all the bumps and vibrations and you can obtain rock steady shots from the camera on its tripod.

**DERRIERE - GARDE.** By what right does Mr. Henry Fowler arrogate to himself the authority for saying that the approach of other people to film making is 'nonsense'? What authority has he for stating that the makers of these films do not know what they are trying to do or express?

To-day I earn a reasonably good living making down-to-earth technical films for hard-headed engineers and other technicians. In my time I have made *avant-garde* films and though to-day I fail to understand the meaning of some of the things I then did, I know that at that stage of my progress those activities helped my mind to unfold and helped all of us who worked together to achieve much happiness. That in itself is good enough reason.

So, whether you be a baby-on-the-lawner, an *avant-garder*, a keen technician (so-called), exercise a little understanding and tolerance and allow the other fellow to get his pleasure in his own way. And if you object to some of the space in your favourite magazine being devoted to the other fellow's point of view, remember that it is his shillings and the revenue from the firms who advertise to him as well as to yourself, which allow you to obtain such an excellent journal at such a moderate price.

**NO MORE GRUNTS.** Nothing is more annoying than the tilt-and-pan handle that digs you in the midriff when you walk up

to look in the camera viewfinder. 'Professional' tripods don't act this way because they incorporate a fitting which enables the handle to be swung either left or right of normal position at will and then locked in position. It is not a very difficult modification to make to some 'amateur' tripods—with others it is impossible.

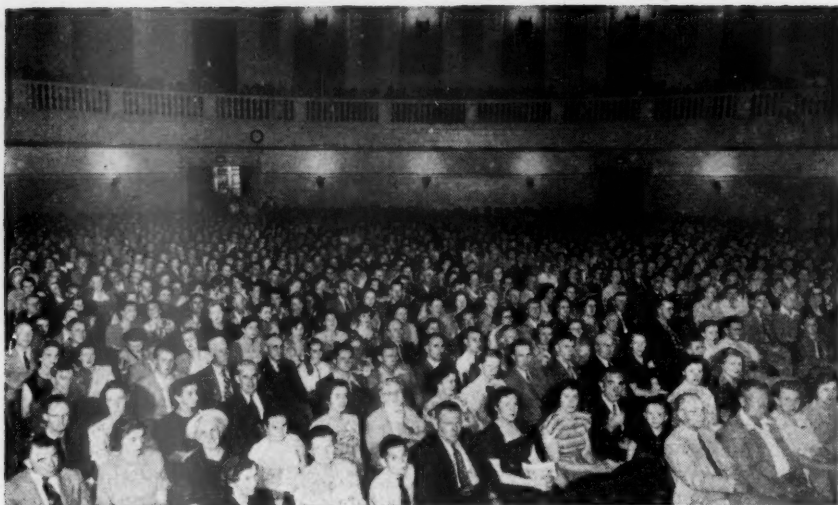
**INFLUENCE.** "The amateur is not bound by box-office limitations," they say. "He is fully free to follow his own bent." Thoughts of an amateur film producer: "I'd better give his daughter a part. He has the only decent camera in the club." "I daren't let those two act together. They'd tear each other's eyes out." "Well, we haven't anyone else, so he'll have to do it." "But the little wretch *promised* she'd keep on coming till the film was finished."

"Confound the tennis season! Suppose I shall have to rewrite the hero's part." "How was I to know he would ask for his chairs back before we shot the big scene?" "It's terrible make-up but I daren't breathe a word or there will be the dickens to pay." "I don't care, we just can't afford the stock to shoot the thing again."

"Try as I will, I always get titles crooked. Ah, well, they'll have to put up with it." "If they cut out that scene after all the trouble I took, I'll resign."

**FLASH.** One of my correspondents, wanting to get the effect of lightning in Kodachrome, used the old trick of cutting slits in black paper, exposing them and superimposing the shot on the required scene. Then he lightened up the surrounding scenes by bleaching them in Parozone.





The huge audience at Brisbane's City Hall for the Queensland Amateur Cine Society's show of their Five Best films of 1951.

## ***A Mammoth Show of Amateur Films***

AUSTRALIAN AMATEUR CINE CLUB CREATE A RECORD

**W**hat an audience! They gathered in their thousands to see the Queensland Amateur Cine Society's presentation of their Five Best Films of 1951 in Brisbane. The Society is still feeling bewildered and still look at their bank balance incredulously. For many years they have prided themselves on holding the largest public screening of amateur films in Australia. They may well now preen themselves on having assembled what must surely be the largest audience in the world—who came to see five silent colour films (accompanied, of course, by mood music).

They had originally planned a three night showing in Brisbane's Albert Hall, which seats 700, but each night hundreds of people were unable to gain admission, and on the final night even 500 ticket holders couldn't get in, and there was a queue stretching for half a city block—past a professional movie theatre. "Film Weekly", a trade journal, commented: "Professional showmen in Brisbane rubbed their eyes when they saw hundreds being turned away from a screening of amateur films. The awful sight continued for three nights. So great was the demand for seats that a show has been arranged for the City Hall, which seats 2,400."

It cost the Q.A.C.S. £30 to hire that hall for a night, but they had to keep faith with the ticket holders who had been crowded out. They expected 500-700 people—but more than 2,400 arrived. All the reserved seats were sold within 24 hours of the opening of the box-office, and queues formed over an hour before the show was due to commence. Extra police were called out to keep the crowd from overflowing into the busy King George Square which fronts the hall. Even City Hall officials who have seen big crowds attend various functions in the hall—one of Australia's largest—were dumbfounded. The vestibule had the appearance of a Hollywood first night.

When the Bell & Howell 16mm. arc projector with 4in. lens shot the first title on its 120ft. throw to the 12ft. matt screen, there was scarcely a vacant seat in the house. Shortly after the show commenced it was standing room only—and many people were glad to stand and peer in through the doorways.

Under the skilful direction of Q.A.C.S. president, A. R. Bartlett, one of the foremost amateur movie-makers in the Southern Hemisphere, the four nights' screenings went

off like clockwork. There was no dithering, no messing around, no apologising. For the Albert Hall screenings a Kodak and Bell & Howell standard machines were used, projecting from the dress circle to a 10ft. beaded screen.

Later the Society held a two nights' public show of prizewinning 8mm. films in a hall seating 350, and drew overflow audiences both nights. An 8ft. screen was used, and from a position twice the distance between projector and screen, every title was legible.

The Queensland A.C.S. are indeed to be congratulated on attracting so astonishingly large an audience for amateur films and on so convincingly demonstrating that the way to further the amateur film movement to the benefit of everyone in it is to foster public interest in its work. Club shows are very necessary but if they are held for a more or less closed circle, they contribute little to the status of the movement.

The more people who can be persuaded to attend an amateur film show, the more the potential recruits for amateur cine—and as the market grows, so will prices drop and services improve. But obviously Queensland could not have achieved all this without intensive preparation. In a later issue we hope to indicate something of how they went about it.

#### I.A.C. 1951 PRIZEWINNING FILMS

We close for press before the public show of the prizewinning films in the I.A.C.'s competition, and although we have already seen most of them, we defer a report until we have seen them all. The results are:

**16mm. group:** A.C.W. trophy and Sheffield Photo Co. prize for the best colour film: *A Penny for Your Thoughts*, by Laurie and Stuart Day (Channel Islands holiday); I.A.C. silver medallion and Bassett-Lowke trophy for the most outstanding film by an individual I.A.C. member: *Target Lunar*, by J. Barton (puppets undertake a space ship journey); I.A.C. bronze medallions: *Just Fancy*, by Dr. J. G. Dathan, and *Farewell to Childhood*, by Lester Peries and Hereward Jansz.

**9.5mm. group:** A.C.W. trophy: *The Brownie Version*, by N. R. Butterworth (South Bank Exhibition and Festival Gardens through the eyes of a Brownie); I.A.C. silver medallion and Wallace Heaton trophy for best photography: *A Year to Remember*, by R. W. Robinson (Festival of Britain celebrations in London and provinces); I.A.C. bronze medallion: *The Pardoner's Tale*, by I. D. Stone.

**8mm. group:** "Home Movies" trophy:

*The Caretaker*, by Philip Grosset; I.A.C. silver medallion: *Sweet Dreams*, by R. W. Coleman; I.A.C. bronze medallion: *By Christopher*, by S. G. J. Wernham.

"Daily Mail" challenge trophy: *Virtue Triumphant!* by H. W. Catton (burlesque of old-time melodrama); London Film Productions' trophy for best club film: *Coal to Gas*, by Skegness Photographic & Cine Society; "Mini-Cinema" cup for film showing greatest technical proficiency: *Soliloquy*, by L. Peries and H. Jansz; I.A.C. sound film challenge cup: *The Scottish Snotegrounds* by Harry Birrell; Twyford cup for best non-sync. accompaniment: *Mirror from the East*, by A. J. Maclay; J. Lizars trophy for best film made by a novice: *Summer Wings*, by N. J. Atkinson.

**Highly Commended:** *A Letter from Bermuda*, by Helen C. Welsh; *Sinister Valley*, by Mercury Film Society; *Camp Sight*, by R. J. Cosford; *From the Tyrol*, by E. L. Healy; *Safeguard*, by W. Postlethwaite; *Mirror from the East*, by A. J. Maclay.

**Commended:** *The Butterfly and the Pin*, by C. F. R. Simpson; *Woman's Work is Ever Done*, by J. Leslie Jackson; *Poor Man's Picasso*, by Cardiff A.C.S.; *The Enchanted Hour*, by Dr. Iain Dunnachie; *Black Saturday*, by Fyde Cine & Drama Club.

#### WEEK-END FILM COURSE

Popular A.C.W. contributors are to give lectures and demonstrations of amateur film-making at a week-end course arranged by the Bucks Education Committee at Missenden Abbey Adult Education College. It begins at 6 p.m. on Friday, April 4th, and concludes in the early afternoon of Sunday, April 6th.

The introductory talk, illustrated with films, "What Constitutes a Good Amateur Film?", will be given by Hugh Baddeley. On the following day George H. Sewell outlines film-making from idea to screen. The demonstration will include the lighting of at least one interior and, weather permitting, there will be outside shooting (students to use their own cameras). In the evening a screening of two of the A.C.W. Ten Best films of 1950 will be followed by a talk on editing by Mr. Baddeley who will show extracts from a film in various stages of cutting.

On Sunday morning Julien Caunter will give a practical demonstration of trick effects, fades, wipes, dissolves, multiple exposures, etc. Full details of the course can be obtained from the Warden, Missenden Abbey, Great Missenden, Bucks.

## We Test the New Apparatus

### PREMIER 16mm. FILM WAXER

Soundly constructed from steel castings, this equipment will be of great value to clubs, societies and others whose films are frequently screened. It measures 7½ in. high and fits on to a base plate 4½ in. x 3½ in. The base plate is separate and should be screwed, between rewind arms, so that the waxer can be removed and replaced in the exact spot every time. It slides into the plate and is located firmly against a stop at the rear.

The two rollers which guide the film and the larger one on which the film is waxed are of highly-polished steel, and are fitted with oilite (self-oiling) bushes. Above the roller is a tower containing two narrow channels into which slide wax strips—four dozen are supplied.

They are held in place by clips at the top attached to a cross-piece which acts as a weight to keep the strips in contact with the film. When not in use they can be withdrawn and the cross-piece hung on either of the projecting lips at each side of the top of the tower. The waxes are non-spreading and coat only the edges of the film. With sound film only the sprocket hole side is waxed.

Because of its robustness and the sincere craftsmanship that has gone into its design and construction, the waxer is a joy to handle. Lacing the film is delightfully

simple. There are no sprockets, the film goes under one roller, over the top of the large central roller and back under the other guide roller. In order to keep the wax off the picture area and sound track it is important to remember to raise the strips when lacing the film. The amount of wax deposited should be very small—scarcely visible to the naked eye, in fact.

Price : £6 6s.

(Submitted by Robert Rigby Ltd., Premier Works, Northington Street, London, W.C.1.)

### ILFORD FILM CEMENT TYPE 1

We have always regarded it as the business of the chemists to provide special or universal cements, which they do with varying degrees of success; and the business of the film makers to provide the best possible cement to suit their particular film. They know best the precise composition of the base, and it is in their interest to provide a cement precisely suited. For this reason we welcome Ilford Cement Type 1. On Ilford film we made joints with it that any projector would receive with thanks. On other makes of film, however, we failed dismally to achieve a joint of even passable quality.

So much for the cement. About its package we are not so happy. The old glass dropper is provided, with which the application of the correct amount of cement is not easy: too much tends to get applied. The label bears the imprint, "For amateur use". The stuff supplied for professionals is hardly suitable for home use, but the implication here could be that there is something a shade better sitting under the counter. Surely that's bad psychology.

Price : 1 oz. bottle 2s.

(Submitted by Ilford Ltd., Ilford, London.)

## The Gentle Art of Tipping

(Continued from page 1217)

entire picture, except for reciting a nursery rhyme!

The value of this picture lies in director Charles Crichton's feeling for backgrounds. His story is always pictorial because of them and, because it is pictorial and because it keeps moving, it is absorbing. If only he had had a watertight script!

Note, however, the flash of genius displayed in a pawnshop scene whither destitute Bogarde has gone to sell his coat. The suspicious pawnbroker says he will phone a possible buyer while Bogarde waits. Through a misty glass partition, Bogarde sees him dial the number in his office. At once, Bogarde takes to flight, minus his coat. Why? Because the pawnbroker only dialled three

times, and, to a distraught mind, what other number could he be dialling than 999!

As for 'tipping', note the deserted streets of Stoke-on-Trent at wintry dawn and the unexpected sound of the clumping of an approaching army across an intersecting street. When it comes into view it is an army of workers, trudging, collars up, caps down, to their grimy toil. It is a splendid example of gratuitous but essentially pictorial 'tipping in' of an otherwise extraneous piece of matter which lifts an ordinary scene into the memorable class.

Tipping in is invaluable. It embellishes place, enhances atmosphere, and is evocative of mood. Truth in a film is an inexpensive substitute for the super-colossal and, to the discerning—and at whom else should an amateur aim his work?—twice as satisfying.

## Where to See the 1950 Ten Best

	Date of Show	Theatre	Time	Presented by	Tickets
LEAMINGTON SPA	March 19	Town Hall	7.30 p.m.	Brian Goodchild	1s. 6d. (including refreshments) from Brian Goodchild, 65 Regent Street; J. Chesterfield, 23 Parade; W. J. Bryant, Regent Grove, Leamington.
DUMBERTON	March 20	Lesser Co-operative Hall, High Street	7.30 p.m.	Dumbarton Film Society	1s. 6d. from Hugh Caldwell, Community Centre, Church Street, Dumbarton.
OLDHAM	March 24-29	The Little Theatre, Lyceum, Union St.	7.30 p.m.	Oldham Lyceum Cine Society	Admission free. Tickets from H. Hilton, 3 Chamber Hall Close, Oldham. There will be a silver collection.
BARNET	March 26	Church House, Wood Street	8.00 p.m.	Barnet Film Society	2s. from J. Bigley, 60 Manor Road, Barnet.
PARKSTONE	March 29	The Great Hall	3.00 p.m. 7.45 p.m.	Poole and Parkstone Film Society	2s. from L. J. Douch, "Kildare", Alverton Avenue, Poole, Dorset.
MIDDLESBROUGH	March 31, April 1, 2	St. Alphonsus' Church Hall, Westbourne Grove, Nth. Ormesby	7.30 p.m.	Tees Film Unit	1s. 6d. from A. Nunn, 16 York Road, Middlesbrough.
LONDON	April 4, 5	Emanuel Church Hall, Lea Bridge Road, E.10	8.00 p.m.	Circle Nine Five Cine Club	1s. 6d. from S. E. Agland, 37 Middleham Road, Edmonton, N.18.
SWINDON	April 5	Arts Centre, Regent Street	7.30 p.m.	Swindon Film Unit	1s. 6d. from V. H. Gardiner, 16 Bampton Grove, Swindon, or Arts Centre.
EASTBOURNE	April 9	Assembly Room, Town Hall	7.45 p.m.	Eastbourne Film Society	Admission free. There will be a silver collection.
SUTTON	April 18, 19	Sutton Public Hall	7.30 p.m.	St. Andrews Amateur Film Group	2s. 6d. from Brian R. Everett, 27 Meadows Road, Cheam, Surrey.
STOKE-ON-TRENT	April 23	North Stafford Hotel (opp. Stoke station)	7.30 p.m.	Stoke-on-Trent Amateur Cine Society	2s. 6d. from W. H. Kendall-Tobias, 714 London Road, Oakhill, Stoke-on-Trent.
E. GRINSTEAD	April 25	Large Parish Hall	7.30 p.m.	G. W. Argent Cine Service	1s. from G. W. Argent, 3 Institute Walk, East Grinstead.
SOUTH SHIELDS	April 25	The Congregational Hall, Ocean Road	7.15 p.m.	South Shields Film Society	1s. 6d. from A. R. Thompson, South Shields F.S., Marine and Technical College, Moubray Rd., South Shields.
ESHER	April 30, May 1	King Georges Hall, High Street	8.00 p.m.	Kingston and District Cine Club	2s. from A. C. Seward, 6 Southmont Road, Esher.

## News from the Societies

Reports for the May issue, on sale April 15th, should reach us by March 18th. Club stills are always welcome and should preferably be half-plate glossy prints.

**Aberdeen & District C.C.** (Hon. Sec.: J. D. Thomson, 38 Camperdown Road, Aberdeen). The newsreel unit has been having a quiet time of late but managed a rush job on the installation of "Professor" Jimmy Edwards as Rector of Aberdeen University. The cartoon section is hard at work evolving two stock characters which the artists will be able to draw in any position "almost without thinking". Free shows are regularly being presented by the 9.5mm. members for elderly folk who are unable to leave their homes.

**Allens Cross F.S.** (Hon. Sec.: Miss S. Niesh, 144 Midland Road, Cotteridge, Birmingham 30). Most of the interiors for *Christmas Affair* have now been filmed and work is to begin shortly on the exteriors. Latest production to be screened is a short publicity film in Kodachrome.

**Alpha F.P.** (Hon. Sec.: A. J. Andrews, 16 Pamela Road, Northfield, Birmingham 31). First major event of this year after the completion of *Brief Ecstasy* was the public show of club films. Following a talk on script-writing members were invited to enter for a club script competition—the winning script will be filmed later in the year. Membership of this society of teen-agers now stands at 22.

**Astral C.C.** (Hon. Sec.: A. A. Hines, 183 The Glade, Croydon, Surrey). *Deadline* (16mm.)—the story of a newspaperman who just fails to "scoop" a crime story—is now complete. The titles are not considered satisfactory, however, and "scenic" ones are to be filmed this month. Mr. Park of Kodak visited the club recently to lecture on film-making, illustrating his talk with his colour film of bird-life.

**Belfast Y.M.C.A. C.S.** (Hon. Sec.: E. Silver, 23 Church Street, Belfast). *Evening Comes*, the 16mm. 930ft. silent, monochrome, documentary commissioned by the Antrim County Welfare Committee has now been completed. Member Frank Rowan screened a number of his own films—including a cartoon—at a recent meeting and later described how he had made them. Ex-cinema tip-up seats have now been fitted in the clubroom.

**Birmingham C.A.S.** (Hon. Sec.: F. A. Inshaw, 8 Corrie Croft, Sheldon, Birmingham 26). Members are now busy most week-ends filming scenes for *The Dream*, 9.5mm. short. Camerawork for the youth club film has now been completed and editing will begin shortly. Exposure and lighting were discussed in a talk given recently.

**Cameo 9.5mm. C.C.** (Hon. Sec.: T. A. Siddons, 34 Mary Street, Harpurhey, Manchester 9). A Pathe Vox and a converted Specto were used at the last



"open evening" to present a sound-film programme which included *The Case of Gabriel Perry*. The club has divided into two units which are to make two films during the summer.

**Canterbury A.C.S.** (Hon. Sec.: Anthony L. Field, Long Ashton, Bennells Avenue, Tankerton, Whitstable, Kent). *Home of Hand Weaving* has now been cut and partly edited, but the unit is awaiting the return of some dupe negs and titles before the film can be finished. Brick-laying, plastering and general decoration have taken up a lot of members' time since the Grange Studios was acquired. This is an eight-roomed basement flat which will serve as studio and unit H.Q. Power and water have been laid on. The three largest rooms are to be the studio, general office and club room; three others are to be the darkroom, cutting and editing room and electrical section, for the maintenance of lighting and electrical stores, while the other two rooms are to be used for storage purposes. There are vacancies for new members and, if the response is sufficient, a 9.5mm. unit will be formed.

**Cape Town P.S. Cine Section** (Hon. Sec.: T. I. Chinery, P.O. Box 2431, Cape Town, South Africa). Five types of splicer, including an electric model, were demonstrated by members at a recent meeting. Mr. Lawrence of the Southgate P.S. showed a film about London which was followed by H. Sternweiler's *Carnival of the Animals* matched to Saint-Saens' music. The first 8mm. exhibition was held at the end of February.

**Cardiff A.C.S.** (Hon. Sec.: J. R. A. Griffith, 24 Woodland Road, Whitchurch, Glam.). An enjoyable evening was spent recently when members were filmed in the annual "I want to be an actor" shooting session. At the following meeting two members undertook the making of a ten-minute comedy in 90 minutes. Preparations are in hand for a presentation of a programme of society films, supplemented by a selection from other clubs. New members are welcome.

**Carlisle & Border C.C.** (Hon. Sec.: C. W. Jackson, 115 Dalton Road, Carlisle). Although this society is only a year old, membership has now reached 90. It was reported at the first A.G.M. that after all expenses had been met, the credit balance was more than £28. After the A.G.M. Mrs. Phyllis B. Munday of Vancouver screened a programme of her own colour films.

**Cenotaph Films** (Hon. Sec.: G. B. Wood, c/o Parry & Co. Ltd., First Line Beach, Madras, South India). This club has, it believes, established a precedent in Madras in making *Double Trouble* (400ft., 8mm., Kodachrome). "Unlimited sunshine, enthusiasm and almost unlimited film enabled us to complete the filming in six week-ends" the secretary reports. The next film is to deal with rowing: the club would be pleased to hear from any society with 8mm. sequences showing rowing eights in action.

**Christchurch Movie Club** (Hon. Sec.: J. G. Simpson, 437 Manchester Street, Christchurch, N.1). £25 is to be allocated from club funds towards the purchase of a 9.5/16mm. Bolex projector. The balance is to be raised from members' donations. The SOM Berthiot Pan-Cinor zoom lens is now available in New Zealand.

**Circle Nine-Five C.C.** (Hon. Sec.: T. E. Terrell, 33 Pembroke Road, Walthamstow, E.17). *What the Window Cleaner Saw* (400ft.) was screened at the recent annual show. Work has begun on *Clair de Lune*, an abstract film based on Debussy's music. It will be made simultaneously on 9.5mm. and 16mm. Arrangements for the screening of the A.C.W. Ten Best in April are now going ahead rapidly. *The Cabinet of Dr. Caligari* will be shown at the silent classic projection evening on Mar. 27th at 8 p.m. Visitors are welcome.

**City Films K.S.** (Hon. Sec.: E. R. Wilson, 10 Asline Road, Sheffield 2). 45 members and guests attended the annual dinner, held last month, which was followed by the screening of *Highway 13*. Nobel

*Began It, The Centuries Between and The Industrious Flame* were shown at a later meeting, and a selection of Highly Commended and Commended films from the 1950 A.C.W. Ten Best Competition were presented at public shows on Feb. 28th and 29th.

**Connoisseur F.U.** (Hon. Sec.: E. Cocozza, 395 Main Street, Wishaw). The film commissioned by the Italian Consulate on the theme, *Italian Work in Scotland*, has now been completed and sent to Italy where a sound track with Italian commentary will be prepared in time for the first showing of the film at the Naples Exhibition this month. The film runs for 44 minutes. Donald M. Elliot, Director of the Scottish Film Council, recently gave a most interesting address on the work of the Council and the use of the film in education.

With *Nine O' Clock and Robot Three* now completed, production has started on the unit's new "quickie" *Ad Infernum, Buddy*, the unit's "answer to *Quo Vadis*". Preparations are going ahead for the first night location film, *Father Confessor* by John W. Rose. It will be shot at 24 f.p.s. and post synchronised. The junior section comprised entirely of 13-15 year-olds is about to embark on its first film, *The Pluggers' Picnic*, a short comedy.

**Eccles A.C.G.** (Hon. Sec.: E. Higgins, 17 Basten Street, Higher Broughton, Manchester 7). All locations for *The Rag Doll* have now been selected, but the main character has not yet been cast. A rough-edited copy of *The Bicycle* was shown at a recent group; further filming is necessary. New members, especially those interested in acting, are welcome.

**Edinburgh C.S.** (Hon. Sec.: Wm. S. Dobson, 20 Barnshot Road, Edinburgh 13). Programmes from the Newcastle and Ickenham Film Societies were screened on Jan. 25th and Feb. 15th respectively. Membership is now the highest in the history of the society, and applications are still coming in. The annual Supper-Dance was held on Mar. 10th.

**Epping Legion F.S.** (Hon. Sec.: D. Richardson, No. 12, Site 4, Thornwood, Nr. Epping, Essex). Jack Watling is the president of this newly-formed society which is now raising money to buy its first camera. A member's camera will probably be borrowed to shoot the first film, preparations for which are now being made.

**Film Sextet** (Hon. Sec.: A. Piner, 11 Lynn Road, Balham, London, S.W.12). The production of *Operation X*—about a patient's nightmare in a doctor's waiting room—has now been begun by members of the Balham group. The Caxton group are hard at work on preparations for *Fugitive Phantoms*, one member having made himself responsible for the production of a suit of armour from cardboard, paste and a bundle of old newspapers!

**Finchley A.C.S.** (Hon. Sec.: G. D. W. Watts, 12 The Grange, Chandos Avenue, Whetstone, N.20). Talks on photography and cine work, illustrated by sketches and diagrams, are held regularly each month. Officers of the Federation of Cinematograph Societies visited the club recently to discuss F.C.S. activities. Jack Barton, whose *Go West, Young Man* was among the 1950 Ten Best, will judge the club's annual competition.

**Fourfold F.S.** (Hon. Sec.: Miss Thea Lilienthal, c/o 60 Hillsborough Court, Mortimer Crescent, N.W.6). A documentary and cartoon are among the films to be screened in the fourth and last of the "Something for All" series to be held at the Unitarian Church Hall, Hoop Lane, Golders Green, on April 7th.

**Freelance F.U.** (Hon. Sec.: F. Munday, 231 Westminster Road, Sutton, Surrey). Since the last report several early films, including *The Life of Charles Peace* and *The Great Train Robbery* have been shown and short lectures on them given by members. Treatments for a film about the district are being submitted, and a script will be prepared from the best. Equipment demonstrated recently included a Scophony-Baird Home Tape Recorder, and two Specto 500's. There are vacancies for new members.



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**Grosvenor F.P.** (Hon. Sec.: R. Brinkworth, 19 Grosvenor Place, Bath). The filming of the live sequences for *Spaceship* has begun. Successful completion of most of the model shots is reported, but the filming of the most difficult—the "arrival on the moon" has not yet been attempted. The coming of spring is eagerly awaited so that the "jungle" film *The White Goddess* can be completed. A programme of amateur films is to be screened for three nights during the Bath Assembly.

**Harrogate A.C.S.** (Hon. Sec.: D. Johnson, 41 St. Helens Road, Harrogate, Yorks.). The local Press have given publicity to the scheme for the free showing of films to the sick and elderly in the district and a sub-committee has been formed to deal with applications. Superintendent Beresford, the president, demonstrated tape recording and synchronisation at a recent meeting.

**Hartlepool's Cine Club** (Hon. Sec.: K. Jewson, "Glenesk", 69 Chatham Road, West Hartlepool). This club now has a total of sixteen members. All films are made on 9.5mm., the latest fictional story being *The Mystery of the Matchboxes* which was a year in the making. A drawback is the lack of a clubroom; all discussions, filming, editing, etc., have to be carried out in members' homes. The biggest job yet tackled has been the making of a 35 min. newsreel, which took six months to complete, on the Hartlepool Charter Celebrations. Part was shot in Kodachrome and it has a S.O.T. commentary. The finished film was screened to the public in January for four nights, to a total audience of 1,311.

**Hereford C.S.** (Hon. Sec.: L. Coldwell, Garden Cottage, Wilcroft, Bartsree, Nr. Hereford). Highlights of the winter programme, so far, have been a lecture on cine tricks by H. A. V. Bulleid, M.A., A.R.P.S., the screening of *Port of Bristol*, by R. F. Warne, and the new documentary *The Doctor Ordered Clay*. Gilbert Gordon, who played the leading part in the latter gave an interesting account of the work involved in its production. The president has presented a cup to be awarded annually for the best short film to be made by a member. "Can I Make It" was the title of a lecture by Major Carter, M.B.E., given last month.

**Hounslow P.S. Cine Section** (Hon. Sec.: G. Hanney, 167 Ellerman Avenue, Twickenham). 49 members and friends attended the official opening of the newly-acquired Beaumont Studios in Fulham. The premises have been converted into a combined studio and theatre and will be used for interior filming and film shows. The old club room will still be used for ordinary meetings. *Charlie, the Perfect Lady* and three films from the I.A.C. library were shown after the opening ceremony. The challenge cup was presented to A. R. Stephenson for his film *Training Pays* at the annual Dinner last month.

**Huddersfield C.C.** (Hon. Sec.: N. C. Ashton, St. Andrews Road, Huddersfield). Member R. Hanak recently screened some of his colour films including *Caesar's Invasion* and *South Africa*. Frank Hudson, a technical officer of the Mond Nickel Co., visited the club some weeks ago and showed his film *The Brass Trail* (1,600ft. colour). Mr. Hudson was the leader of a productivity team that visited the U.S.A. during last summer. His film deals mainly with technical foundry work. The entries for the 1952 competition are now being judged.

**Hull & District A.C.S.** (Hon. Sec.: C. Smith, 4 Victoria Square, Ella Street, Hull). 2,000ft. of film were submitted for the annual competition held recently. Norman Harrison gained the president's cup with *Overseas Visitor* (400ft., 16mm., Kodachrome), which deals with Britain in Festival year. The programme of a well-attended public show of club and members' films included *Spanish Holiday*, *A Lad in his Lamp*, *Fair Weather* at Fife, *Family Screen Shots 1951*, *In and Around Morpeth*, *Birth of a Traveller*, *Overseas Visitor* and *Dance of the Velaikari*. The last, made in Ceylon, deals with an Indian folk

dance by members of a travelling group who repeated the dances they had earlier performed in a professional film.

**Ickenham F.S.** (Hon. Sec.: J. G. de Coninck, 7 Hill Rise, Ruislip, Middx.). Now that the shooting of *Sidetracked* is complete, after nine months, the business of assembling sound effects, recording, negative cutting, etc., has really got under way. No new script has been prepared for this season as individuals are to make their own films. Eight members are planning a combined visit to the south of France. A programme of films from the British Transport Commission was shown recently; it included the B.B.C. Television Film Unit's *Four Minutes to Brighton*. Tape recorders were demonstrated at a later meeting. Local enthusiasts are invited to write to the secretary for details of membership.

**Isle of Man F.S.** (Hon. Sec.: C. Nixon, 37a Nelson Street, Douglas, I. of Man). New premises, suitable for both cinema and studio, were taken over recently and the work of preparing them for occupation is well advanced. Regular meetings and shows of members' films are being held. There are still some vacancies for new members. A ladies' section, membership of which is at a reduced subscription, has been formed.

**Isle of Wight A.C.S.** (Hon. Sec.: L. W. Jennings, 6 Clarence Road, Newport, I. of W.). *The Shop at Sly Corner* was screened recently on the president's American 16mm. Bell-Howell Filmosound 185.

**Johannesburg A.C.C.** (Hon. Sec.: J. J. Wedderburn, P.O. Box 5132, Johannesburg, S.A.). Writing in the latest issue of A.C.C. Screen, the club's monthly journal, John B. Bruce gives some helpful advice to would-be filmers in the Kruger National Park: you can't use a tripod (it is not permitted to leave one's car) so "an old waterbag filled with salt" and placed on the car window ledge is recommended as a support. Take all exposures at 24 f.p.s.

Use a meter when you can but "when animals move away quickly" use a rough shade reading of f/5.6 and an open sun reading of f/8. Wind the spring after every shot and if you have only a few feet left on the reel, expose it on any reasonable subject and reload, because wild animals rarely wait long for their pictures to be taken! The film of the year trophy was gained by B. T. Smith with *The Silver Fox*. The other places in the "Five Best" contest went to Arland Ussher for *Sky Roads*, Ray Tibbs for *Mountain Magnificence* (he also gained the Walsh Trophy for the best film by a novice), Dr. S. S. Hayward for *Road to Avalon* and E. O. Giffard for *Modern Adventure*. Runner-up for the Walsh Trophy was H. Davies with *London Tapestry*.

**Kingston & District C.C.** (Hon. Sec.: Miss M. E. Turner, 8 Meadowside, Walton on Thames). Work will continue this year on *The History of Walton*, which was begun by the Ashley F.U.—now merged into the new society. A film with weird comedy effects is also planned. The club is to present the 1950 Ten Best on April 30th and May 1st at Esher. New members are welcome; it is not essential that they possess equipment.

**Leicester & Leicestershire C.S.** (Hon. Sec.: Roland Hill, 43 New Way Road, Leicester). Plans are being made for the first club film. Scripts have been submitted. *Antiquities of Wycombe* (John Aldred's 1950 Ten Best prize-winner) was shown on Mar. 6th to members and friends of the Leicester and Leicestershire Photographic Society during their annual exhibition. Members are visiting Coventry on April 9th at the invitation of the Coventry F.U.

**Maghull & Lydiate C.S.** (Hon. Sec.: H. R. Groves, "Richmond", Sandhurst Way, Lydiate, Nr. Liverpool). Members visited a local rambling club recently to screen a selection of 16mm. films devoted to rock-climbing. Good progress continues to be made and new members are welcome.

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**Manchester C.S.** (Hon. Sec.: S. Kay, 6 Singleton Close, Kersal, Salford 7, Lancs.). This society is to present the premiere of the 1951 A.C.W. Ten Best at the Houldsworth Hall on April 25th (see page 1190 for details). Members were reassured to note recently that a fourteen-year-old Kodachrome film had not been affected by colour fading.

**Mansfield & District C.S.** (Hon. Sec.: A. R. Blythe, 28 Robin Down Lane, Mansfield, Notts.). Mr. Townroe and Mr. Williams have practically completed work on the club's tape-recorder. The *Glass Mountain* was shown for the museum committee last month. Members recently paid a return visit to the Triad F.U. at West Bridgford.

**Melbourne 8mm. Movie Club** (Hon. Sec.: M. H. Murphy, 4 Rowell Avenue, Camberwell, E.6, Victoria, Australia). Members feel that the club's small membership—approximately 50 (so not so small!)—is an advantage since it helps foster a spirit of friendliness, the secretary writes. After spending five years in clubrooms the club has moved into new modern quarters. There is accommodation for about 70.

**Mountfield C.G.** (Hon. Sec.: John A. B. Woods, 12 Mountfield Gardens, Tunbridge Wells, Kent). This newly-formed group will shortly begin work on a documentary, dealing with the history of Tonbridge Castle, which will be made with the co-operation of the local council. Meanwhile two shorts are in production: *The Hunt*, a film consisting of still drawings—the movement being camera movement only, and *Four Hands*, in which hands only will be shown.

**Newcastle A.C.A.** (Hon. Sec.: George Cummin, 143 Ayrwater Road, Newcastle-upon-Tyne 2). "In an endeavour to learn from the classics" the secretary writes, "we recently screened the 9.5mm. version of Fritz Lang's *The Spy*. Far from being the red meat of the cinema this was just plain ham filled up with a generous helping of corn. The unkindest critic asked if it had been left over from our 'My First Film' programme of the week before." *The Biter Bit* (16mm. colour) by Donald Nichols, A.D. Clarke's *Daddy's Little Helpmate* (9.5mm.), and Beverley Gardiner's *Journey into Cork and Kerry* (8mm. colour) were prize-winners in the annual competition.

**Northampton F.S.P.U. (Hamtune Films)** (Organiser: Louis N. Warwick, 154 Kingsley Road, Northampton). The Borough's courtroom was borrowed for a "House of Commons" setting for the road safety film being made for a local authority. It deals with the subject of pedestrian crossings. At a recent meeting a doctor member screened a film he had made of an operation. The unit is to make a staff recruiting film for a local mental hospital.

**Norwich C.S.** (Hon. Sec.: W. Dawson Robertson, 5 Essex Street, Norwich). Each of the three sections (8mm., 9.5mm. and 16mm.) is working hard on its own film in a spirit of friendly competition. A sub-committee is planning an exhibition of cine equipment. A show was recently given to patients and staff of a hospital in Beccles and arrangements are being made for another presentation in aid of a children's organisation. Interested visitors are invited to attend any of the Tuesday evening meetings which are held at the Sexton Room, Assembly House, Norwich, at 7.30 p.m.

**Nottingham A.C.S.** (Hon. Sec.: R. D. Brown, 96 St. Bartholomew's Road, Nottingham). Three members of the Nottingham and District F.S. were judges for the members' film competition which was won by the president's colour film *Straight On*. Work has commenced on a documentary and scripts are being prepared for three other films. Membership is increasing steadily due, in some measure, to the ready co-operation of the local Press.

**Otago Cine-Photographic Club (Inc.)** (Hon. Sec.: D. J. Weir, 143 Forfar Street, Clyde Hill, Dunedin, New Zealand). This society's syllabus is issued in a novel form: it consists of a sheet of card, printed on

one side, with a 1952 calendar printed round the edges and details of forthcoming activities in the centre. A hole to permit it to be displayed is punched at the top. Second meeting of the season, in February, was a field day and picnic at Purakanui (Maori for 'plenty of bush'). Details of the trip were distributed to members in the form of a detailed circular which informed them that "any cancellations will be advised through Radio 4ZB from 7.30 a.m. on".

**Plymouth A.C.S.** (Hon. Sec.: W. J. Power, 8 Beaconsfield Road, Plymouth). The society's first film *A Case of Cases* now has a tape commentary and sound effects. Interiors for *Pool Paradise* are now almost complete and exteriors will be filmed as soon as the weather improves.

**Portsmouth & Southsea F.U.** (Hon. Sec.: H. Eccles, 187 Chichester Road, North End, Portsmouth). This society, which was formed last November and officially launched in January, has fifteen founder members. The local chamber of commerce used to be the meeting place but the Portsmouth City Police have invited them to use their cinema, which seats 48 and has projection and cutting rooms. In view of this co-operation, a road safety film is to be made this year. One member, a printer, has presented the club with 750 letter headings, and a local cine shop has donated 700ft. of film. The Portsmouth Evening News has agreed to publicise the formation of the club.

**Potters Bar C.S.** (Hon. Sec.: P. N. Johnson, 4 Oakroyd Avenue, Potters Bar, Middx.). It was reported at the A.G.M. that membership had increased by 29 during the past year and now stood at 35. The script for the next film is now nearing completion. New equipment, effects records and processing chemicals are to be acquired.

**Preston & District C.S.** (Hon. Sec.: J. H. Swainson, 5 Park Road, Fulwood, Preston, Lancs.). Voted the society's best show yet was the recent presentation of the I.A.C. prize-winning films. Members of the Blackburn, Southport and Chorley societies attended. Progress continues to be made with the 8mm. comedy which is as yet untitled. P. Wilsdon of Chorley & District C.S. visited the club recently and demonstrated his home-made tape recorder.

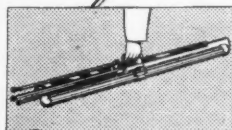
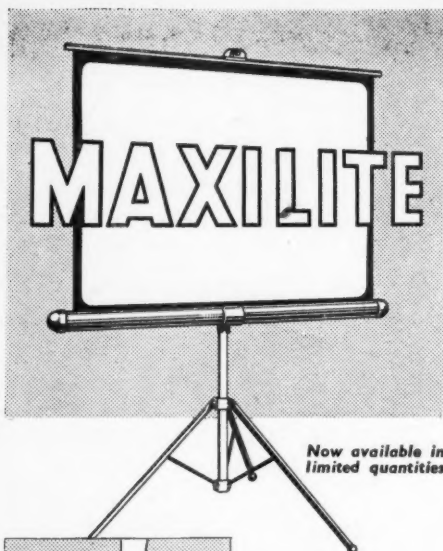
**Rochdale & District C.S.** (Hon. Sec.: H. R. Bond, Sun Bank Cottage, Shawclough, Rochdale). "Passport to Paradise" and "The Blue Beads" by R. S. Llewellyn and R. W. Howarth respectively shared the two-guinea prize in the recent script competition. *Passport to Paradise*, a drama, is to be filmed by the club on 9.5mm. *Time to Consider and Account Settled* were screened recently.

**Sale C.S.** (Hon. Sec.: Herbert G. Percival, 97 Ashton Lane, Ashton-on-Mersey, Sale, Manchester). Main Line Diesel, Ulster Story, Blackpool and Down to the Sea in Trucks, all from British Railways, were screened at a recent meeting. No *Shelter* is the provisional title for the second production (9.5mm.), the script for which has now been completed. There are some vacancies for new members—it is not necessary for them to possess equipment.

**Skegness P. & C.S.** (Hon. Sec.: Godfrey C. Farmer, 226 Drummond Road, Skegness, Lincs.). Dr. A. Jamieson came first in the members' film competition with *Milport* (16mm., Kodachrome, S.O.T.). C. Fry's *Norfolk Broads* (16mm., Kodachrome) was second and *Brink of the Woods* by G. Farmer (9.5mm., monochrome) third. The winner was presented with a cup; and his film will be screened at the Arts and Crafts Exhibition to be held this month.

**Southall P. & C.C.** (Hon. Sec.: Mrs. J. Robinson, 29 Devon Way, Heston, Hounslow, Middx.). With the conclusion of the Second Unit's first film, scripts are being written for the second effort. *The Sword* (9.5mm.) progresses favourably and, it is hoped, will be completed in record time. *The Shock and Account Settled* will be screened at the April appreciation show. Meetings are held regularly every Wednesday at 8 p.m. New members are welcome.





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**Southgate Pictures** (Hon. Sec.: M. Boddie, 17 Red Lion Court, Fleet Street, E.C.4). London of the Past, a travelogue, has now been completed. It is silent 9.5mm., runs for 400ft., and may be hired from Gream N. Wilkins, 15 Abbotshall Avenue, N.14. A number of 9.5mm. film shows have been given recently (total audience 3,500), the programmes including *The Glass Mountain*, *Soft Lights and Sweet Music* and *Juggernaut*.

**Stanhope F.S.** (President: T. Clark, 60 Sandringham Road, Northolt, Middx.). Formed two years ago, this society now has a membership of twenty school-boys whose ages range from thirteen to sixteen.

**Strathearn F.P.** (Hon. Sec.: Miss H. J. Sutherland, "Burnhouse", Monzievauid, Crieff). Claiming to be the only society in the Highlands of Scotland this club invites any enthusiasts living in Perthshire to join. All gauges are catered for and production has begun on three comedies. At the first public show an exhibition of apparatus was held.

**Sunderland C.S.** (Hon. Sec.: W. L. Curle, 94 Wayman Street, Sunderland, Co. Durham). G. H. Cook, Chief Constable of Sunderland, was elected president at the recent A.G.M. The club's successful handling of their presentation of the A.C.W. 1950 Ten Best Films was praised by the local newspaper, who particularly commended the musical accompaniment.

**Sutton Coldfield C.S.** (Hon. Sec.: P. T. Startin, "Upway", Beech Hill Road, Sutton Coldfield). The I.A.C. prize-winning films were screened to a large audience recently. Another evening was devoted to a show of members' 8mm. films in colour and monochrome. Inter-club visits are becoming very popular, the most recent being a visit from the Stafford C.S. when a programme of club and members' films was shown. Many more members entered for the society's film competitions this year and the results are eagerly awaited.

**Swansea & District A.C.S.** (Hon. Sec.: D. Evans, Sunnysdale, Dynevor Road, Skewen, Glam.). Membership is increasing steadily and now stands at 24. It has been decided to exhibit at the local Hobbies Exhibition. New members are welcome.

**Tees F.U.** (Hon. Sec.: Arthur Nunn, 16 York Road, Middlesbrough). This unit has now become a sub-group of the Middlesbrough Settlement, thus gaining the use of much better premises. This arrangement will mean some change of plans. There are a few vacancies for new members.

**Triad F.U.** (Hon. Sec.: Miss Barbara Whitehouse, 62 Priory Road, West Bridgford, Nottingham). The script competition which is arousing great interest will be judged by three well-known local personalities.

**Wallasey A.C.C.** (Hon. Sec.: Vincent Bolton, 2 Malpas Road, Wallasey, Cheshire). Voting in the annual members' competition resulted in a victory for Peter Coudrey's *Austrian Holiday* (9.5mm.). All other entries were on 16mm. They included two Kodachrome films and one monochrome film with a colour sequence. The new club production—a crime story—is in the planning stage and the shooting script is being prepared. Nearly 200 attended a recent public show of club productions. The club's 17th birthday dinner will be held on Mar. 20th.

**Wanstead & Woodford C.C.** (Hon. Sec.: Mrs. E. Searlett, 32 Montalt Road, Woodford Green, Essex). C. L. Green, a founder member, recently screened his 8mm. Kodachrome cartoon *Fools Mate*. The characters are a set of chessmen and some small puppets. At the last three meetings eighteen members have shown examples of their recent work. Among subjects discussed at these meetings have been scripts and the use of neg. pos. for filming interiors by daylight.

**Warrington C.S.** (Hon. Sec.: J. M. Langdale, 81 Whitefield Road, Stockton Heath, Warrington, Lancs.). The winner of the Blamire cup in the annual competition was C. Pilling with *Land of the Piskies* (8mm.

Kodachrome). Second and third places were gained by P. Hughes with *The Cup* (8mm.) and P. Gorton with *Festival of Britain* (16mm. Kodachrome). The entry of seven films was judged by members of the Eccles C.S. and a local lone-worker.

**West London F.U.** (Hon. Sec.: A. F. Shave, 77a Adelaide Grove, Shepherd's Bush, W.12). *Brass Tax*, 9.5mm. comedy, has now been completed, and it is hoped to finish the camerawork for *Sunday June 1st* shortly. *Death Plays Whist* (16mm.) and *T.V. or Not To Be* (9.5mm.) are still "on the floor".

**Wulfrun A.C.C.** (Hon. Sec.: G. Hayward, 32 Rupert Street, Wolverhampton). *The Country Pumpkin*, *House Quest*, *The Black Case* and *Leave it to Me* were shown at a recent invitation evening which was open to the public. The 9.5mm. film was screened on a Specto 500, with 3in. lens, which gave, the secretary reports, remarkably good results. The club recently judged the entries in the Bristol C.S. competition and would be pleased to undertake the judging of other club competitions.

## NEW CLUBS

**Dewsbury.** 9.5mm. enthusiasts in the Dewsbury district are invited to write to R. Starkie, 10 Hawthorns Avenue, Staincliffe, Batley with a view to the formation of a society for 9.5mm. workers only.

**Greenwich.** The Greenwich & District C.C. is now being formed. Details from the hon. sec., Mrs. D. Beavan, 49 Devonshire Drive, Greenwich, S.E.10. Telephone: Tideway 3744.

**Llantwit Major.** T. D. Morgan, College House, Llantwit Major, Glam. would like to hear from local readers who would be interested in joining a new cine society.

# Films for the Home Show

A selection of new and recent additions to the film libraries. Abbreviations used: M. minute; D. director; number in brackets thus: (2), indicates number of reels.

## 16mm. SOUND FEATURES

### G.B. Film Library

*The Magnet.* 79m. D. Charles Friend. Stephen Murray, Kay Walsh, William Fox. Entertaining story of a boy, in quarantine for scarlet fever, who tricks a small child into surrendering his huge toy magnet. Overcome with remorse he gives the magnet away but later believes that the other child has died, infected by him. His peculiar behaviour when trying to dodge the police makes his psychiatrist father arrive at a faulty diagnosis which further complicates matters. Although not so well knit as *Hue and Cry* (also from Ealing) it is a comedy well worth seeing.

*She Shall Have Murder.* 90m. D. Daniel Birt. Derrick de Marney, Rosamund John. A clerk in a lawyer's office, aided by her fiancé, is writing a murder story with the people in the office as the characters. A client is murdered, however, and they find themselves engaged in real detection and eventually unmask the killer. The theme is one of light-hearted gaiety and the mystery holds the interest.

*Into the Blue.* 84m. D. Herbert Wilcox. Michael Wilding, Odile Versois, Jack Hulbert, Constance Cummings. A party set off for a holiday in a chartered yacht only to find that they are towing a stowaway in their dinghy. He persuades them to change course so that he can confront the ring-leader of a gang who has tricked him into smuggling



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watches. Light-hearted comedy but a very slight plot.

*Cage of Gold.* 86m. D, Basil Dearden. Jean Simmons, David Farrar, James Donald. An absorbing story with an eternal-triangle theme. The film is unpretentious, well acted and pleasingly photographed. Basil Dearden's direction is as adroit as ever.

#### Ron Harris

*Love That Brute.* 86m. D, Alexander Hall. Paul Douglas, Jean Peters, Cesar Romero. Chicago gangster comedy about a gang leader who has a reputation for extreme ruthlessness but actually keeps his supposed victims in comfort in his cellar. Competent performance by Paul Douglas.

*Stella.* 76m. D, Claude Binyon. Victor Mature, Ann Sheridan. Uncle Joe's accidental death is concealed by the family but two relatives, learning that he was insured for a large sum, determine to find the body. Entertaining comedy although the dialogue does not match the acting and situations.

*The Man who Cheated Himself.* 81m. D, Felix Feist. Jane Wyatt, Lee J. Cobb, John Dall. Well directed story about a policeman and his efforts to mislead his colleagues when the woman with whom he is having an affair murders her husband.

*The Great Gatsby.* 91m. D, Elliott Nugent. Alan Ladd, Betty Field, Macdonald Carey. Fast-moving story of a big-time gangster with Alan Ladd in the title role.

*Rachide.* 86m. D, Henry Hathaway. Tyrone Power, Susan Hayward, Hugh Marlowe, Dean Jagger. Capably directed and photographed western which develops considerable tension. The plot is the familiar one in which the heroes are held prisoner by outlaws, in this case at the lonely stage-coach halt of Rawhide.

#### Frank E. Jessop

*Mr. Ace.* (9). George Raft, Silvia Sidney.  
*Dark Waters.* (10). Merle Oberon, Franchot Tone.  
*Assassin for Hire.* (7). Sydney Tafler, Ronald Howard.

*Bridge of San Luis Rey.* (13). Lynn Bari, Akim Tamiroff.

*Mickey the Great.* (8). Mickey McGuire.

#### Metro-Goldwyn-Mayer

*King Solomon's Mines.* 102m. D, Compton Bennett and Andrew Marton. Deborah Kerr, Stewart Granger, Richard Carlson. Although only remotely connected with the novel by Sir Rider Haggard, this film is of particular interest for its wild-life photography. The story concerns a famous guide who is engaged by a young woman to help find her husband and their encounters with natives and wild animals. With *Saturday Evening Puss* 7m. and *A Wife's Life*, 8m.

#### 16mm. SOUND SHORTS

##### Ron Harris

*Arrow Artistry* (Sports Review). *Popeye's Premiere*; *I'll Be Ski-ing Ya*; *Symphony in Spinach* (Popeye cartoons). *Stupidstitions Cat*; *A Mutt in a Rut*; *Campus Capers* (Noveltoons). *Calling All Animals*; *In Love* ("Speaking of Animals" series). *Riding the Waves*; *Under White Sails*; *All American Swingstars*; *Like Father, Like Son*; *Hot Rod Speedsters*; *Best of the Breed* (Grantland-Rice Sportlights). All one-reelers.

*Spotlight on Lloyds*; *Spotlight at the Fair*; *Spotlight on Britain's Wings* (Spotlight series). *Catalina Interlude*; *Tropical Masquerade*; *Gipsy Holiday*; *Footlight Rhythm* (Musical Parade Featurettes). *Call of the Caribbean*. *Eig Sister Blues*. Two reelers.

*History is Brought to Life*; *The Costume Designers*. One-reelers in the "Better Business" campaign series dealing with the behind-the-scenes story of the film industry.

#### Frank E. Jessop

*Mr. Pastry Does the Laundry.* (3). Richard Hearne.  
*Across Canada with Princess Elizabeth.* (2).



David, running away from home, meets Spike, Perce, Choppo and Mike in this engaging sequence from "The Magnet" (G.B. Film Library).

*Below Zero* (2). *Perfect Day* (2). *Midnight Patrol* (2). *Busy Bodies* (2). *Hogwild* (2). *Laurel & Hardy Murder Case* (3). All Laurel and Hardy comedies.

#### Metro-Goldwyn-Mayer

*In the South Seas*; *Isle of Bounty*; *The Face Behind the Mask*; *The Coaster*; *The Story that Couldn't be Printed*. All 11m. *Curious Contests*; *Tom and Jerry in the Hollywood Bowl*. 7m. each. *Samoan* 17m. *What Do You Think No. 3*. 10m. *According to Plan*. 9m. (Introduction to engineering drawing.) *Orthographic Projection*. 18m. *Auxiliary Views, Single Auxiliaries*. 23m. *Auxiliary Views, Double Auxiliaries*. 10m. *Sections and Conventions*. 15m. *The Drawings and the Shop*. 15m. *Selections of Dimensions*. 17m.

#### 9.5mm. SOUND FEATURES

##### Pathscope

*The Glass Mountain.* (9). D, Henry Cass. Michael Denison, Dulcie Gray, Valentina Cortesa. Absorbing romantic drama about a young composer who, shot down over Italy during the war, returns to write his greatest work woven around the legend of the Glass Mountain. Good entertainment and effective mountain photography.

#### 9.5mm. SOUND SHORTS

##### Pathscope

*Sentinel Isle.* (2). The story of Ceylon and its people. *Across the Waters.* (2). Interest film on the methods used since prehistoric times of "crossing the waters". *Four Thousand Years.* (2). Egypt throughout the centuries.

#### 9.5mm. SILENT FEATURES

##### Pathscope

*Thanks Tarzan.* (4). Ken Maynard and "Tarzan"—his horse. A tale of the railroad pioneering days. Ken Maynard is called in to discover the identity of a mysterious killer.

#### Cavalcade

Two new omnibus newsreels—reviews of 1951—are now available for outright sale. The 16mm. sound version of *The British Movietone Review* of 1951 can be obtained from the Ron Harris library and has a running time of ten minutes. Associated British-Pathe's *Review of the Year* is available in 16mm. sound and silent and 8mm. silent versions. Some of the high-lights featured in these reviews include the opening of the South Bank Exhibition, the fighting in Korea and Malaya, the Royal Tour of Canada, and principal sporting events. *Movietone's Queen Elizabeth the Second*—a film record of her life from early childhood to the scenes at her proclamation—is now being offered for outright sale by the Ron Harris Library in 16mm. sound only.

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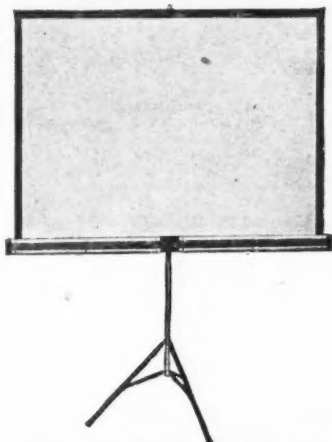
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**16mm. Cine Camera** wanted, good condition essential, details and price to J. Holding, 39 Mincing Lane, Blackburn.

**Urgently Wanted.** 16mm. and 9.5mm. Sound and silent films in good condition, top prices paid. Films for sale or exchange. Midland Film Library, 137 Vicarage Road, Langley, Oldbury, Nr. Birmingham. 'Phone: Broadwell 1214.

**Urgently wanted.** F/1.9 standard lens for Model '60' 8mm. Cine Kodak. Also 3" Telephoto lens for 16mm. Magazine Kodak. 632 Romford Road, Manor Park, London, E.12. 'Phone: ILF 3224.

**Advertiser** requires for home use 16mm. sound feature film, reasonable price. Also Victor Projection Lens. Grey, 82 Gorseyway, Coventry.

**Wanted.** Bell-Howell alignment gauge for 70DA Camera. Price and condition to 96 Handsworth Wood Road, Birmingham 20.

**Private buyer** wants to purchase for cash 400ft. 16mm. silent films. State titles, condition, and lowest price to Frank Leopolds, 41 Florentine Road, Stoneycroft, Liverpool 13.

**Pathe 9.5mm.** silent films (good condition) wanted for cash. Send list of titles for our offer by return. Cinemart, 7 The Boulevard, Balham, London, S.W.17.

**Wanted.** 16mm. Claw Assembly Camera type and black crackle finish plate. Details. Box 1012.

**16mm. silent films,** features, comedies, etc. Buy or exchange with 9.5 silents. White, 28 Kingshill Road, Dursley, Glos.

**Wanted.** 16mm. Cine Kodak Magazine. Also Thalhammer or M.P.P. Tripod. Must be perfect condition. Butcher, 9 Commercial Street, Wakefield, Yorks.

**Spares** for Bell Howell 156 or later required, including amplifier housing with sound head (casing only). Would consider incomplete machine. Box 1029.

**Wanted.** 16mm. films, Sound/Silent (cash). 4 Eastdown House, London, E.8. Clissold 3340.

**8mm. High Class Camera** wanted. Zeiss Movikon or similar preferred, but any considered. 230 Warwick Road, Birmingham 11.

**Wanted.** 12.5mm. Switar Lens for L.8 Cine Camera. Apply Box 1019.

**Lenses required** for 8mm.  $\frac{1}{8}$ ", 1", 1 1/2" in standard mounting, preferably focusing. Box 1020.

**Wanted.** 50mm. f/3.5 Telephoto lens for Pathe 'H' Motocamera, state condition and price. Box 1021.

**Wanted.** 16mm. sound films, colour cartoons, features, comedy, perfect condition. State length, price. Coleman, 107 Beverley Drive, Queensbury, Edgware.

**Wanted.** Telephoto and Wide-angle lenses for Kodak 8 Magazine 90. What offers? Jenkinson, 46 John Wesley Road, Bristol 5.

**Amateur** wants Bolex L.8 or Sportster, mint condition, case. Shaw, 85 Dyke Road Avenue, Hove.

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### THE WAKEFIELD CINE TITLER

which we considered then, and still consider, to have no equal. We can demonstrate it for you if you wish, and at its price of £9/18/6 we can offer nothing in the titling line representing better value for money.

In recent times there has been a series of "animated" editors for 8 and 16 mm. movie film—equipments which enable the cine-man building up a film from a series of separate scenes to see his pictures projected to a respectable size while still at the splicing or editing board stage. The greater ease of film making when such equipment is used has to be experienced to be believed, and we have had too many cine enthusiasts tell us how much better their films "hang together" in the stories they tell for us to be in any doubt about the improvement a good editing outfit makes to the quality of the finished product. With each fresh model that we received there would be a visit from Wakefield, who would examine it minutely and eventually sniff non-committally when Mr. Currey, our Cine Manager, asked if he should send one along charged to the Wakefield account. Some weeks ago he ambled in to "202" with a mysterious brown paper parcel under his arm, and showed us the prototype of a piece of equipment which in the finished product will find as permanent a place on the cine market as his Titler: it owes nothing to any of the models that he so carefully examined as they came along, and incorporates none of the features which he disparaged in the various types he tried. We were most impressed with it in the embryo form, and are now—forgive the word, but the excellence of the job itself justifies it—delighted to announce

### THE WAKEFIELD ANIMATED CINE EDITOR

Our illustration shows what the Editor looks like, but it cannot show the brilliance of the projected picture or its steadiness: the latter quality in the animation comes through the use of a combination of revolving prism and shutter in the projection system, a method which we have found definitely superior to the use of hexagonal prisms. The brilliance derives from the use of a 24-watt car headlamp bulb—this type is used in view of the ease and cheapness in replacement when necessary—and so bright is the picture that in a darkened room a quite acceptable 3ft. picture can be thrown. Such a size is unnecessary for actual editing, however, and a 2 1/2 in. x 3 1/2 in. silver editing screen is incorporated in the equipment. Reverting to the "large picture" angle, the definition is excellent, since the quality of the projection lens leaves nothing to be desired, and the prism is hand-worked from purest optical glass.

In the 8mm. version of the Editor, the film passes through a book-type gate as normally fitted to projectors (Wakefield says he designed a projector that would edit, instead of merely a viewer which could give some sort of movie representation) while the 16mm. production has a special curved gate. Both types incorporate a handy notching device for editing convenience.

**WAKEFIELD 8mm. ANIMATED CINE EDITOR**

**WAKEFIELD 16mm. ANIMATED CINE EDITOR**

£16 16 0  
£17 17 0

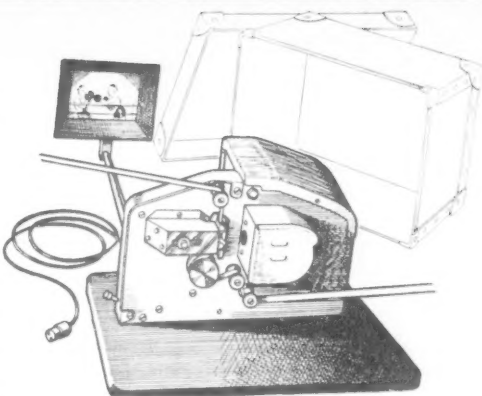
## DON'T LEAVE IT LATE!

Easter and the first major photographic outings of the year are only just around the corner: if you have been toying with the idea of changing your camera for something better, so as to have a store of "super" films for your audiences,

## NOW IS THE HOUR!

From the mere fact that the idea of effecting a change-over has occurred to you, we already know that, with night-follows-day certainty, you will eventually do something about it, and films made with your earlier and inferior equipment will then lose their appeal for you. So why go on exposing good film in a camera that has lost its magic for you when the same shots could be better made with the model you're dreaming of?

Do something soon, so that you'll have had time to get to know your new camera and its potentialities in time to record the miracle of Spring, and to lay the foundations of future thoroughly enjoyable projection sessions. Needless to say, we will gladly quote for equipment to suit you, and make a really good offer for your present outfit in exchange. All used cameras sold by us are, of course, covered by our full guarantees, which is only one of many reasons why it is the soundest of policies when changing cameras to "Try 202 for Service".



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